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London: FETTER LANE, E.C.

C. F. CLAY, MANAGER



Edinburgh: 100, PRINCES STREET

Berlin: A. ASHER AND CO.

Leipzig: F. A. BROCKHAUS

New York: G. P. PUTNAM'S SONS

Bombay and Calcutta: MACMILLAN AND CO., LTD

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PLATO

# ION

WITH INTRODUCTION AND NOTES

by

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Late Senior Exhibitioner, Balliol College, Oxford

Reader in Greek in the University of London

Cambridge :  
at the University Press

1912

Cambridge :

PRINTED BY JOHN CLAY, M.A.

AT THE UNIVERSITY PRESS



21 July 22 J.C.A.

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## PREFACE

FOR the matter contained in the first two sections of the Introduction acknowledgment is due to the various histories of Greek philosophy, in particular to those of Ritter and Preller and of Zeller, and to the monograph on Plato by the late Professor D. G. Ritchie. The section on the MSS. is based upon the writings of Schanz and Professor J. Burnet, to whom I am also indebted for information concerning the sources from which the various readings are derived. Especial thanks are due to Professor Henry Jackson, who read the Introduction and Notes in the manuscript and added to former kindnesses by forwarding a number of valuable and suggestive comments.

Something should perhaps be added concerning the references given in the Notes to Rutherford's School Greek Grammar. In the criticism of Classical Education during the past few years not a little has been said concerning the futility of the *abstract* teaching of Greek and Latin grammar. Experience has shown a tendency on the part of students

to interpret this criticism as absolving them from the necessity of using, or even possessing, a text-book on the grammar of the language which they profess to be studying. It therefore seemed desirable, especially in the case of young students, such as those for whom this edition is intended, to indicate the vital connection between a formal Greek Grammar and the writings of Greek authors.

J. M. M.

LISCARD,

*September, 1912.*

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# INTRODUCTION

## LIFE OF PLATO.

SEVERAL accounts of the life of Plato have come down to us<sup>1</sup>. These accounts however are all of late date; the statements which they make do not always agree; and they contain much which is obviously fabulous and not a little which appears to be based upon erroneous inferences from Plato's own works<sup>2</sup>. With such material to work upon it is impossible to arrive at certainty. It is true that we have some incidental references which rest upon a better authority, *e.g.* the statement of Aristotle (*Metaphysics*, I. 6) as to the philosophic doctrines which exercised an influence upon Plato. It is possible also to draw some conclusions with certainty from the philosopher's own writings, *e.g.* his interest in statesmanship, as evidenced by the *Republic* and the *Laws*. But in the main we have to depend for our knowledge of Plato's life on uncritical and unreliable authorities.

Plato came of an aristocratic family. His father's name is given as Ariston and through his mother, Perictione, he could claim kinship with the great Athenian law-giver, Solon. He was born in the year 427 B.C. at Athens, or, as another account has it, in Aegina, where his father had had land assigned to him under the Athenian military

<sup>1</sup> See Appendix I.

<sup>2</sup> *e.g.* Plato is said by some to have met the Magi, by others to have failed to do so; he is described as the son of Apollo; his visit to the Magi was perhaps inferred from the mention of Zoroaster in the *First Alcibiades* (121 E, 122 A).

occupation of the island<sup>1</sup>. According to tradition Plato<sup>2</sup> was trained in music by Dracon, a pupil of the famous Damon, in letters by Dionysius and in gymnastics by Ariston of Argos. His prowess, we are told, was exhibited at the great athletic festivals of Greece, at Olympia, Delphi, Nemea and the Isthmus, but the accounts vary and there is probably much exaggeration. As a young man Plato would naturally serve in the army in the last period of the Peloponnesian war. The names of contests, in which he bore a part, are given, but it is chronologically impossible for him to have fought in the well-known battles at Tanagra (456 B.C.) and Delium (424 B.C.). The mention of these engagements would seem to be due to some confusion in the minds of our authorities<sup>3</sup>.

In his early days Plato is said to have devoted himself to painting and to poetry. Some verses ascribed to him have come down to us. But later, abandoning these pursuits, he gave himself up entirely to philosophy and burned, so the story runs, a tragedy with which he was about to compete. From Aristotle (*Metaphysics* I. 6) we learn that Plato as a young man came under the influence of the doctrines of Heracleitus—an influence which is strongly marked in some of the Platonic writings. Afterwards he turned his attention to the Pythagorean and Eleatic Schools, while, most important of all, he fell under the spell of the personality and teaching of Socrates. The intimacy between the two philosophers is attested by a passage in Xenophon (*Memorabilia*,

<sup>1</sup> The Athenians expelled the Aeginetans from their island and occupied it with cleruchs in 431 B.C.

<sup>2</sup> He is said to have been called after his grandfather Aristocles, but to have received the name Plato because of his broad (*πλατύς*) shoulders or forehead or, according to others, on account of the breadth of his style.

<sup>3</sup> Antisthenes the Cynic is said, in Diog. Laert. vi. i. 1, to have been present at the battle of Tanagra, and Socrates fought at Delium (Plato, *Symposium*, 221 A).



III. 6. 1), where we are told that Socrates was favourably inclined towards Glaucon, the son of Ariston, for the sake of Charmides, the son of Glaucon, and for the sake of Plato. At the final scene, when Socrates was compelled to drink the hemlock, Plato was not present. But in the *Phaedo* he has described the fortitude and magnanimity of his great teacher on that occasion and has paid tribute to his master in one of the noblest passages in all literature.

The writers of Plato's life all agree in stating that he travelled widely. The desire to bring the Greek thinker into contact with the wisdom of the ancient civilizations of Egypt and the East seems to have led Plato's biographers to infer from passages in his works that he had consorted with the Magi in Phoenicia and the priests in Egypt<sup>1</sup>. Similarly the occurrence of the name of Theodorus of Cyrene, the mathematician, in the *Theaetetus* has perhaps given rise to the statement that Plato himself visited that country. It would appear that after the death of Socrates in 399 B.C. Plato withdrew for a time to Megara. That he visited Sicily on more than one occasion, and probably South Italy as well, seems certain.

According to the tradition Plato first went to Sicily to view the island and witness an eruption of Mount Etna. While there he came in contact with Dionysius, tyrant of Syracuse, who displeased with the philosopher's political views caused him to be sold as a slave. His friends, however, procured his release and a garden was bought for him in the Academy, where he taught his doctrines. When the elder Dionysius died, Plato returned to Sicily hoping to secure from Dionysius, the late tyrant's son and successor, land and citizens wherewith to establish his ideal commonwealth. Failing to obtain these he returned to Athens, but later visited Sicily a third time in order to make peace

<sup>1</sup> For the Magi, cf. *sup.* p. ix. n. 2. Plato's biographer treats Socrates' oath in the *Gorgias* (482 B), 'By the dog, the god of the Egyptians,' as evidence of a visit to Egypt.

between his friend, the statesman Dion, and the younger Dionysius. He did not succeed, however, in effecting a reconciliation and coming back to Athens continued his teachings, until he died at an advanced age and was buried in the grove of Academus.

### PLATO'S WRITINGS.

In addition to the verses mentioned above there have been handed down as Plato's a collection of letters, a will, and a number of prose works. Of the letters some were rightly regarded as spurious by the Alexandrian critics and modern scholars have been disposed to doubt the genuineness of the rest. The will has perhaps a better title to be considered authentic. It has been observed that it contains no reference to the philosopher's books—a point not likely to be omitted by a forger in a later age. Among the prose works attributed to Plato several of minor importance were clearly not written by him. The spuriousness of some of these was recognized by the scholars of Alexandria.

Almost all the works of Plato are written in the form of dialogues or conversations between several speakers. Among a people of lively intellect and social instincts, who enjoyed moreover a large amount of leisure, it was not unnatural that enquiry should take the form of a discussion and that instruction should be imparted through the medium of conversation. That this was the practice of philosophers in Sicily and Southern Italy in the early years of the fifth century B.C. may be seen from the fragments of the comic poet Epicharmus (flor. circ. 480 B.C.). In more than one passage<sup>1</sup> this writer presents to us in verse, apparently by way of burlesque, philosophic and quasi-philosophic arguments in a manner strongly resembling that afterwards

<sup>1</sup> See Appendix II.

employed in prose by Plato. In particular at Athens Socrates sought for truth rather by questioning individuals and examining their answers than by listening to the formal discourses of professing teachers. By his interrogations Socrates aimed at convicting his interlocutors of obscure and inconsistent thinking and at stimulating them to better methods and renewed effort in the pursuit of knowledge. It was with the same objects in view and in imitation of the conversations of Socrates that the dialogues of Plato were written.

The choice of the dialogue in preference to other literary forms was doubtless due also in great measure to that dramatic instinct which to a very marked degree Plato possessed. A reader of the dialogues can scarcely fail to be struck by the combination of strength and delicacy which the writer exhibits in his powers of characterization<sup>1</sup>. If we may trust the tradition, Plato had in this regard an excellent model. So great, we are told, was the esteem in which he held the mimes of the Sicilian writer Sophron that he slept with them under his pillow. Sophron's writings have unfortunately not been preserved. But if we may judge from Theocritus' fifteenth idyll ('The women at the festival of Adonis'), which is said to be based upon one of Sophron's mimes, his work was marked by an insight into character and by a skill and vigour in its portrayal which may well have excited the admiration of Plato.

Apart from the dramatic interest with which it enables a writer to invest a subject, the use of dialogue possesses several advantages. A literary form which professes to reproduce the conversations of actual life cannot fairly employ, at any rate without explanation, a technical phraseology unintelligible to all but a few special students of a particular science. There is further no need to have recourse again and again to stereotyped formulae in order to

<sup>1</sup> On the delineation of character in the *Ion*, vide pp. xix—xxi.

introduce objections to the argument or to furnish additional explanations. The natural pauses and lively interruptions which are used in Plato's dialogues to signalize points of transition compare favourably with such expressions as the ἀπορήσειε δ' ἂν τις of Aristotle (*Nic. Eth.* II. 4). Another advantage of dialogue has been pointed out by Plato himself (*Rep.* 348 A). If, he says, we have a mass of arguments on the one side arrayed against a mass of arguments on the other, we require a jury to decide between them. But if we proceed step by step, testing and establishing each point in the argument before advancing to the next one, we arrive at a conclusion based on a solid foundation and avoid the necessity of having to strike a balance between conflicting opinions.

On the other hand the dialogue may at times become merely formal and the interlocutor pass into little more than a personified πάνυ μὲν οὖν or πῶς γὰρ οὐ; In such passages the dramatic interest naturally tends to disappear. It may also be urged with some force that the language of everyday life cannot provide an adequate medium for the expression of philosophic truth. Thoughts which transcend the range of those which our usual words express require a special, technical terminology. Further, scientific accuracy can ill tolerate the looseness with which our vocabulary is ordinarily employed. Thus it is that Plato finds himself compelled to limit and define the meaning of certain terms which he employs. It must be remembered too that in dialogue it is the author who both asks and answers the questions. He can therefore frame his query in a special manner so as to suggest a particular reply. Thus he has an opportunity, if he so desires, of evading difficulties or at least of passing over them in a plausible fashion.

ANALYSIS OF THE *ION*<sup>1</sup>.

The *Ion* is a brief dialogue between Socrates and the rhapsode Ion. The main lesson to be drawn from it is that a mere unreflecting appreciation of poetry must not be confounded with an intelligent and reasoned criticism of it. The argument may be analysed as follows:—

(i) *Introduction* (530 A—D). Ion of Ephesus, a rhapsode, arrives at Athens from Epidaurus where he has secured the first prize at the festival of Asclepius. Socrates meeting him and learning of his success expresses the hope that he may be similarly fortunate at the Panathenaea. He remarks upon the enviable position of the rhapsode who wears a fine costume and occupies himself with the study of the poets generally and Homer in particular in regard both to their language and meaning. For the rhapsode must be acquainted with the poet's meaning, if he is to interpret him to an audience. Ion agrees, declaring that this part of the art is his peculiar excellence; in fact he deserves to be crowned by admirers of Homer for his services in it.

(ii) *The critic must understand poetry as a whole* (530 D—532 B). Socrates will take an opportunity of hearing Ion some day. At present he will only enquire if Ion confines himself to Homer. Ion replies that this is so, but that he can expound other poets equally well when they say the same things about a subject as Homer. Homer and Hesiod both speak about the art of the seer and Ion confesses that a seer would expound their meaning better than he could, whether what the poets said concerning the art was the same or different<sup>2</sup>. Socrates asks if poets have not a general

<sup>1</sup> In the ancient classification of Plato's writings the *Ion* is ranked as a λόγος πειραστικός, i.e. a tentative discussion.

<sup>2</sup> This line of argument is developed later in the dialogue, 537 A—540 D.



subject-matter ; Ion admits this is so, but says they treat it differently. By 'differently,' he explains, he means 'better and worse.' Socrates enquires if the man who knows when a man speaks well about numbers is the same as he who knows when a man speaks ill. Ion answers that he is the same man, the arithmetician. Similarly it is the same man, the physician, who knows both good food and bad. Knowledge of the 'good' and the 'bad' is found in the same person. Hence the critic of good poetry must also know bad poetry, and we shall not be wrong in declaring Ion's skill to apply to other poets as well as to Homer.

(iii) *The argument is supported by the analogy of other arts* (532 B—533 C). What is the reason then, asks Ion, of his apathy and inattention when other poets are the subject of discussion, and his eagerness and enthusiasm about Homer? Socrates thinks he can guess the reason. He is sure that Ion cannot speak about Homer from art and knowledge. Has Ion ever seen a painter who could only explain the works of Polygnotus and treated all others with indifference? Or a sculptor devoted solely to Theodorus the Samian? Has he ever found a man who could tell what was good and what was bad only in the performance of a single artist, be he a player on the flute or lyre, a singer to the guitar or a rhapsode?

(iv) *The nature of Ion's appreciation of Homer is explained*<sup>1</sup> (533 C—536 D). Ion allows his inability to dispute the argument but reiterates that upon Homer he speaks better than anyone, is never at a loss and receives universal approbation. Socrates replies that this is because he is filled with inspiration by the god. The god's influence is like that of the magnet, which not only attracts iron rings itself but infuses into them a similar power. Like the bacchant, the poet is no longer his own master when he composes, but simply the mouthpiece of the god. This is

<sup>1</sup> The explanation is of course tinged throughout with irony.



shewn by the fact that the several poets compose in several different styles. If a poet knew the art of poetry as a whole, he would be able to write in each and every style. The poet is filled with enthusiasm by the god, the rhapsode by the poet, the audience by the rhapsode, just as an iron ring is endowed with the power of attraction by a magnet, a second ring by the first, a third by the second. One poet is inspired by one Muse, another by another. One rhapsode is fired by one poet, another by another. As worshippers indulge in ecstasies of dance and song only when they hear the strain of the god who possesses them, so it is only when mention is made of Homer that Ion's eloquence finds utterance.

(v) *The application of certain arts to the Homeric poems is indicated* (536 D—539 E). Ion is still doubtful if his praise of Homer springs from inspiration and not from knowledge. Socrates, he thinks, would agree with him, if he were to hear him speaking. Socrates declares he would willingly do so, but asks first which is the part of Homer's subject-matter upon which Ion speaks best. All of it, replies Ion. Homer in many places speaks of special arts, *e.g.* chariot-driving (*Il.* XXIII. 335). Ion admits that here the chariot-driver will judge Homer better than he. Each particular art understands a particular subject-matter and one art differs from another when it deals with a different subject-matter. To understand the same subject-matter we must use the same art, but a different art for a different subject-matter. Therefore a rhapsode cannot understand a passage where Homer speaks of chariot-driving, of mixing a potion (*Il.* XI. 639), of casting a line into the sea (*Il.* XXIV. 80), or of the prophetic art (*Od.* XX. 351; *Il.* XII. 200). For these we require the chariot-driver, the physician, the fisherman and the prophet.

(vi) *Where does Ion's art apply?* (539 E—541 D). Which portions then of Homer's writings belong to the rhapsode? All of them, asserts Ion. But he has forgotten his former admission that the art of the rhapsode has a separate

subject-matter (537 D) and is therefore a separate art (538 B). Ion then cannot claim the parts of the poems which belong to other arts. Accordingly he qualifies his former 'all' by the addition of 'except what belongs to other arts.' This, he explains, includes 'what it befits a man or woman, a slave or free man, a ruler or subject to say.' But Socrates points out that this becomes the subject-matter of different arts according to the circumstances in which the speaker is placed. It is the sea-captain who knows what a man in command ought to say in a storm, the neatherd who is aware of the proper language for a slave to use when his kine grow restive. Ion maintains that the rhapsode knows how a general should address his troops, and that he knows this in virtue of being a rhapsode, since there is no difference between the arts of the rhapsode and the general. Ion, says Socrates, is the best rhapsode in Greece; therefore he must be the best general. It is strange then that the Greeks do not employ him. Athens has made other foreigners her generals.

(vii) *Conclusion* (541 E—542 B). Socrates declares that Ion is not acting fairly, if he really can praise Homer from art and knowledge. Ion promised to shew him many fine things which he knew about Homer and has not even explained how his skill applies to the poems, but has evaded the question and turned out at last a general. Yet if Ion's appreciation of Homer is due not to knowledge but to the inspiration of the god, Socrates allows that he has not been treated unjustly. Ion must choose between being considered unjust and being regarded as inspired. He prefers the latter alternative.

## THE CHARACTERS OF THE DIALOGUE.

Slight as the dialogue is, the characters of the speakers are vividly presented to the reader by a few graphic touches. Ion's natural vanity has been exaggerated by his recent victory at Epidaurus and he regards with self-satisfaction the coming contest at the Panathenaea<sup>1</sup>. He is flattered by Socrates' reference to the splendid dress and lofty calling of the rhapsode and boastfully maintains his superiority to all other critics and his great services to the study of Homer<sup>2</sup>. So proud is he of his art that he twice makes an attempt to display it to Socrates<sup>3</sup>, seizing eagerly on the opportunity for recitation afforded by the other's defective memory<sup>4</sup>, and shewing apparently a disinclination to stop once he has begun<sup>5</sup>. He no doubt trusted to produce as powerful an effect as that which usually attended his efforts<sup>6</sup>.

But Ion's ignorance is equal to his vanity. In reply to Socrates' questions he at once reveals his inability to conceive the true scope of the art of criticism, imagining that the work of one poet may be studied in complete isolation from that of all others<sup>7</sup>. He cannot clearly distinguish what it is in the poems that forms his peculiar subject-matter but becomes confused and ridiculous when interrogated upon this point<sup>8</sup>. He is an artist unable to indicate his material. Thus in reality he is not a critic at all, but, as Socrates declares, a man inspired with an ecstatic enthusiasm by the genius of Homer, one whose admiration for the poet's work is unbounded, but at the same time unreflecting and unintelligent<sup>9</sup>. And in default of being able to shew where the knowledge to

<sup>1</sup> 530 A.<sup>4</sup> 537 A.<sup>7</sup> 531 A.<sup>2</sup> 530 C, D.<sup>5</sup> cf. ἀρκεῖ, 537 B.<sup>8</sup> 539 E.<sup>3</sup> 530 D: 536 D.<sup>6</sup> 535 E.<sup>9</sup> 533 D—536 D.

which he lays claim is applicable to Homer, Ion at last, characteristically enough, consents to be regarded as filled with a divine inspiration<sup>1</sup>.

Yet this concession is not made without a struggle, for in Ion vanity and ignorance are, as is usually the case, allied with obstinacy. While attracted by the idea of being considered inspired he is yet unwilling to admit his lack of art and knowledge<sup>2</sup>. We find him taking refuge in idle and unfruitful distinctions<sup>3</sup>, in an appeal to personal feeling<sup>4</sup>, or in simple reiteration of a previous statement<sup>5</sup>, when he realizes that he can no longer resist the weight of his opponent's argument. Finally he does not hesitate to set facts at defiance and to fly in the face of all experience<sup>6</sup>, in order to avoid the necessity of allowing himself to be mistaken. Yet on the whole Ion was probably not an unpleasant man to meet. He seems to have been a grown-up child; with the vanity, unreflectiveness and mutinous spirit of childhood; but with its enthusiasm also and no doubt something of its attractiveness.

To Ion Socrates affords an effective foil. His modesty is in striking contrast to the rhapsode's boastfulness and he disclaims for himself the title *σοφός*<sup>7</sup>. While acknowledging the other's accomplishments and professing his readiness some day to listen to a display of them he endeavours by questioning Ion to discover exactly what they are<sup>8</sup>. He would be convinced by reason rather than stirred by an appeal to feeling. Accordingly he more than once politely evades Ion's attempt to indulge in quotation, and when at length the rhapsode, not to be denied, avails himself of the opportunity offered of declaiming a passage, he brings the performance to a close.

So too Ion's ignorance serves to throw into relief Socrates'

<sup>1</sup> 542 A.

<sup>4</sup> 533 C: 536 D.

<sup>7</sup> 532 D.

<sup>2</sup> 536 D.

<sup>5</sup> 539 E: cf. 536 E.

<sup>8</sup> 531 A.

<sup>3</sup> 531 D: 540 A.

<sup>6</sup> 540 D: 541 C.



superior powers of dialectic. The philosopher's persistency in argument is more than a match for the rhapsode's obstinacy. Socrates indeed seems actually to find a pleasure in throwing his opponent into confusion<sup>1</sup>. The distinctions drawn by Ion are submitted to scrutiny and proved invalid. His reiterations and denials are met unfailingly by a further examination of the facts. Whereas Ion appeals to feeling, Socrates relies upon the facts of experience<sup>2</sup>. In short, he stands forth in the dialogue as a type of matured and reflecting reason, seeking ever after truth, and seasoned with a humanity and a humour, a little cynical perhaps, but never morose or unkindly.

### THE DRAMATIC DATE OF THE DIALOGUE.

The date at which the conversation between Socrates and Ion is supposed to have taken place is not a point of great importance nor is it possible accurately to determine it. The mention in 541 D of the appointment of Phanosthenes the Andrian to a command in the Athenian service, taken in conjunction with the statement in Xenophon, *Hellenica*, I. 5. 18, that Phanosthenes was sent in 407-6 B.C. to succeed Conon as general at Andros, might seem to suggest that the dialogue took place later than that date. But Phanosthenes may have been employed as general on a former occasion or Plato may have been guilty of an anachronistic reference to his appointment in 407-6 B.C. On the whole, however, although certainty is impossible, there seems to be no objection to placing the encounter between the philosopher and the rhapsode about 405 B.C. during the concluding stage of the Peloponnesian war.

<sup>1</sup> e.g. 540 E.

<sup>2</sup> 541 C, D.

## THE MANUSCRIPTS.

The writings of Plato were arranged by Thrasyllus (1st cent. A.D.) in groups of four, styled tetralogies, the *Ion* being the third member of the seventh tetralogy. These tetralogies appear subsequently to have been distributed between two volumes, the first volume including tetralogies I—VII. The two leading manuscripts of Plato, the one in the Bodleian Library at Oxford (Cod. Bodleianus, MS. E. D. Clarke 39) and the other at Paris (Cod. Parisinus 1807), have each suffered the loss of one volume, the Paris manuscript presenting only the second of the two, and the Bodleian the first. In addition the Bodleian manuscript has been deprived of the last, the seventh, tetralogy of the first volume.

For the text of the *Ion* therefore we have to seek the aid of other manuscripts. The most important of these is in the Library of St Mark at Venice (Cod. Venetus Append. Class. 4 cod. 1) and is denoted by the letter T. This manuscript, which belongs perhaps to the tenth century, was copied from a good original; there are very few omissions and practically nowhere is the text presented wholly unintelligible. In several places this MS. alone appears to preserve the genuine reading. Indications of change in the order of words are inserted by the writer, as well as corrections and variant readings in the margin. The scribe appears to have been a man of some education.

There are also two Vienna manuscripts, Cod. Vindobonensis 54 supp. phil. Gr. 7 denoted by the letter W and Cod. Vindobonensis 55 supp. phil. Gr. 39 denoted by the letter F. The first of these W which was brought to Vienna from Florence approximates in some places to the Bodleian MS., but in others to the Venetian T. In other places again it



preserves a reading apparently old but differing from those of both the Bodleian and the Venetian. It contains in the margin a very large number of variant readings. The second MS. F is derived from a source differing from those of both T and W. It has suffered from interpolations at the hands of a Byzantine scholar, but it is noteworthy that the quotations from Homer in the *Ion* have not been corrected to agree with the text of the poet.

In addition there is a second Venetian manuscript, Cod. Venetus Marcianus 189 denoted by the letter S. So far as the text of the *Ion* is concerned this manuscript seems to be derived from the same source as the Vienna manuscript F.

Later writers such as the makers of anthologies like Stobaeus (date uncertain) occasionally quote passages from Plato. The evidence for the text afforded by such quotations, made possibly from memory, cannot be regarded as very weighty, but it is interesting and may at times prove of service in supporting the reading of one MS. against another.

The present edition follows in the main the tradition of the Codex Venetus (T). Variations from the readings of that MS. will be found indicated in the notes at the foot of the text.



# ΙΩΝ

ΤΑ ΤΟΥ ΔΙΑΛΟΓΟΥ ΠΡΟΣΩΠΑ  
ΣΩΚΡΑΤΗΣ, ΙΩΝ.

St. I.

P.  
530

Ι. Τὸν Ἴωνα χαίρειν. πόθεν τὰ νῦν ἡμῖν ἐπιδεδήμηκας; ἢ οἴκοθεν ἐξ Ἑφέσου;

ΙΩΝ. Οὐδαμῶς, ὦ Σώκρατες, ἀλλ' ἐξ Ἐπιδαύρου ἐκ τῶν Ἀσκληπιείων.

ΣΩ. Μῶν καὶ ῥαψωδῶν ἀγῶνα τιθέασι τῷ θεῷ οἱ Ἐπιδαύριοι;

ΙΩΝ. Πάνυ γε, καὶ τῆς ἄλλης γε μουσικῆς.

ΣΩ. Τί οὖν; ἡγωνίζου τι ἡμῖν; καὶ πῶς τι ἡγωνίσω;

ΙΩΝ. Τὰ πρῶτα τῶν ἄθλων ἡνεγκάμεθα, ὦ Σώ- 10  
κρατες.

B ΣΩ. Εὖ λέγεις· ἄγε δὴ ὅπως καὶ τὰ Παναθήναια νικήσομεν.

ΙΩΝ. Ἄλλ' ἔσται ταῦτα, ἐὰν θεὸς ἐθέλῃ.

ΣΩ. Καὶ μὴν πολλάκις γε ἐζήλωσα ὑμᾶς τοὺς 15  
ῥαψωδοὺς, ὦ Ἴων, τῆς τέχνης· τὸ γὰρ ἅμα μὲν τὸ  
σῶμα κεκοσμήσθαι ἀεὶ πρέπον ὑμῶν εἶναι τῇ τέχνῃ  
καὶ ὡς καλλίστοις φαίνεσθαι, ἅμα δὲ ἀναγκαῖον εἶναι  
ἐν τε ἄλλοις ποιηταῖς διατρίβειν πολλοῖς καὶ ἀγαθ-  
οῖς καὶ δὴ καὶ μάλιστα ἐν Ὀμήρῳ, τῷ ἀρίστῳ καὶ 20  
θειοτάτῳ τῶν ποιητῶν, καὶ τὴν τούτου διάνοιαν

ἐκμανθάνειν, μὴ μόνον τὰ ἔπη, ζηλωτόν ἐστιν. οὐ γὰρ C  
 ἂν γένοιτό ποτε ῥαψωδός, εἰ μὴ συνείη τὰ λεγόμενα  
 ὑπὸ τοῦ ποιητοῦ. τὸν γὰρ ῥαψωδὸν ἐρμηνέα δεῖ τοῦ  
 ποιητοῦ τῆς διανοίας γίγνεσθαι τοῖς ἀκούουσι· τοῦτο  
 5 δὲ καλῶς ποιεῖν μὴ γιγνώσκοντα ὅ τι λέγει ὁ ποιητῆς  
 ἀδύνατον. ταῦτα οὖν πάντα ἄξια ζηλοῦσθαι.

II. ΙΩΝ. Ἀληθῇ λέγεις, ὦ Σώκρατες· ἐμοὶ  
 γοῦν τοῦτο πλείστον ἔργον παρέσχε τῆς τέχνης, καὶ  
 οἶμαι κάλλιστα ἀνθρώπων λέγειν περὶ Ὀμήρου, ὡς  
 10 οὔτε Μητρόδωρος ὁ Λαμψακηνὸς οὔτε Στησίμβροτος D  
 ὁ Θάσιος οὔτε Γλαύκων οὔτε ἄλλος οὐδεὶς τῶν πώποτε  
 γενομένων ἔσχευεν εἰπεῖν οὕτω πολλὰς καὶ καλὰς  
 διανοίας περὶ Ὀμήρου, ὅσας ἐγώ.

ΣΩ. Εὖ λέγεις, ὦ Ἴων· δῆλον γὰρ ὅτι οὐ  
 15 φθονήσεις μοι ἐπιδεῖξαι.

ΙΩΝ. Καὶ μὴν ἄξιόν γε ἀκοῦσαι, ὦ Σώκρατες,  
 ὡς εὖ κεκόσμηκα τὸν Ὀμηρον· ὥστε οἶμαι ὑπὸ  
 Ὀμηριδῶν ἄξιος εἶναι χρυσῷ στεφάνῳ στεφανωθῆναι.

ΣΩ. Καὶ μὴν ἐγὼ ἔτι ποιήσομαι σχολὴν ἀκροᾶ-  
 20 σθαί σου· νῦν δέ μοι τοσόνδε ἀποκρίναι· πότερον 53I  
 περὶ Ὀμήρου μόνον δεινὸς εἶ ἢ καὶ περὶ Ἡσιόδου καὶ  
 Ἀρχιλόχου;

ΙΩΝ. Οὐδαμῶς, ἀλλὰ περὶ Ὀμήρου μόνον·  
 ἱκανὸν γάρ μοι δοκεῖ εἶναι.

25 ΣΩ. Ἔστι δὲ περὶ οὗτου Ὀμηρός τε καὶ Ἡσιόδου  
 ταῦτα λέγετον;

ΙΩΝ. Οἶμαι ἔγωγε καὶ πολλὰ.

ΣΩ. Πότερον οὖν περὶ τούτων κάλλιον ἂν ἐξηγήσαιο ἢ Ὅμηρος λέγει ἢ ἢ Ἡσίοδος;

ΙΩΝ. Ὅμοίως ἂν περὶ γε τούτων, ὦ Σώκρατες, περὶ ὧν ταῦτὰ λέγουσιν.

B ΣΩ. Τί δέ; ὧν πέρι μὴ ταῦτὰ λέγουσιν; οἷον περὶ 5 μαντικῆς λέγει τι Ὅμηρός τε καὶ Ἡσίοδος;

ΙΩΝ. Πάνυ γε.

ΣΩ. Τί οὖν; ὅσα τε ὁμοίως καὶ ὅσα διαφόρως περὶ μαντικῆς λέγεται τὸ ποιητὰ τούτῳ, πότερον σὺ κάλλιον ἂν ἐξηγήσαιο ἢ τῶν μάντεων τις τῶν 10 ἀγαθῶν;

ΙΩΝ. Τῶν μάντεων.

ΣΩ. Εἰ δέ σὺ ἦσθα μάντις, οὐκ, εἴπερ περὶ τῶν ὁμοίως λεγομένων οἶός τ' ἦσθα ἐξηγήσασθαι, καὶ περὶ τῶν διαφόρως λεγομένων ἠπίστω ἂν ἐξηγεῖσθαι; 15

ΙΩΝ. Δῆλον ὅτι.

C ΣΩ. Τί οὖν ποτὲ περὶ μὲν Ὀμήρου δεινὸς εἶ, περὶ δὲ Ἡσιόδου οὐ, οὐδὲ τῶν ἄλλων ποιητῶν; ἢ Ὅμηρος περὶ ἄλλων τινῶν λέγει ἢ ὧν περ σύμπαντες οἱ ἄλλοι ποιηταί; οὐ περὶ πολέμου τε τὰ πολλὰ 20 διελέλυθε καὶ περὶ ὁμιλιῶν πρὸς ἀλλήλους ἀνθρώπων ἀγαθῶν τε καὶ κακῶν καὶ ἰδιωτῶν καὶ δημιουργῶν, καὶ περὶ θεῶν πρὸς ἀλλήλους καὶ πρὸς ἀνθρώπους ὁμιλούντων, ὡς ὁμιλοῦσι, καὶ περὶ τῶν οὐρανίων παθημάτων καὶ περὶ τῶν ἐν Ἄιδου, καὶ γενέσεις καὶ 25 D θεῶν καὶ ἡρώων; οὐ ταῦτὰ ἐστὶ περὶ ὧν Ὅμηρος τὴν ποίησιν πεποίηκεν;

ΙΩΝ. Ἀληθῆ λέγεις, ὦ Σώκρατες.

III. ΣΩ. Τί δέ; οἱ ἄλλοι ποιηταὶ οὐ περὶ τῶν αὐτῶν τούτων;

ΙΩΝ. Ναί, ἀλλ', ὦ Σώκρατες, οὐχ ὁμοίως πεποιήκασι καὶ Ὅμηρος.

ΣΩ. Τί μὴν; κάκιον;

ΙΩΝ. Πολύ γε.

5 ΣΩ. Ὅμηρος δὲ ἄμεινον;

ΙΩΝ. Ἀμεινον μέντοι νῆ Δία.

ΣΩ. Οὐκοῦν, ὦ φίλη κεφαλὴ Ἴων, ὅταν περὶ ἀριθμοῦ πολλῶν λεγόντων εἰς τις ἄριστα λέγη, γινώσεται δήπου τις τὸν εὖ λέγοντα;

10 ΙΩΝ. Φημί.

Ε

ΣΩ. Πότερον οὖν ὁ αὐτός, ὅσπερ καὶ τοὺς κακῶς λέγοντας, ἢ ἄλλος;

ΙΩΝ. Ὁ αὐτὸς δήπου.

ΣΩ. Οὐκοῦν ὁ τὴν ἀριθμητικὴν τέχνην ἔχων  
15 οὗτός ἐστιν;

ΙΩΝ. Ναί.

ΣΩ. Τί δ', ὅταν πολλῶν λεγόντων περὶ ὑγιεινῶν σιτίων, ὅποιά ἐστιν, εἰς τις ἄριστα λέγη, πότερον ἕτερος μὲν τις τὸν ἄριστα λέγοντα γινώ-  
20 σεται ὅτι ἄριστα λέγει, ἕτερος δὲ τὸν κάκιον, ἢ ὁ αὐτός;

ΙΩΝ. Δῆλον δήπου, ὁ αὐτός.

ΣΩ. Τίς οὗτος; τί ὄνομα αὐτῷ;

ΙΩΝ. Ἰατρός.

25 ΣΩ. Οὐκοῦν ἐν κεφαλαίῳ λέγομεν, ὡς ὁ αὐτὸς γινώσεται αἰεί, περὶ τῶν αὐτῶν πολλῶν λεγόντων, ὅστις τε εὖ λέγει καὶ ὅστις κακῶς· ἢ εἰ μὴ γινώσεται  
532 τὸν κακῶς λέγοντα, δῆλον ὅτι οὐδὲ τὸν εὖ, περί γε τοῦ αὐτοῦ.



ΙΩΝ. Οὕτως.

ΣΩ. Οὐκοῦν ὁ αὐτὸς γίγνεται δεινὸς περὶ ἀμφοτέρων;

ΙΩΝ. Ναί.

ΣΩ. Οὐκοῦν σὺ φῆς καὶ Ὅμηρον καὶ τοὺς ἄλλους 5 ποιητάς, ἐν οἷς καὶ Ἡσίοδος καὶ Ἀρχίλοχός ἐστι, περὶ γε τῶν αὐτῶν λέγειν, ἀλλ' οὐχ ὁμοίως, ἀλλὰ τὸν μὲν εὖ γε, τοὺς δὲ χεῖρον;

ΙΩΝ. Καὶ ἀληθῆ λέγω.

ΣΩ. Οὐκοῦν, εἴπερ τὸν εὖ λέγοντα γινώσκεις, 10 καὶ τοὺς χεῖρον λέγοντας γινώσκοις ἂν ὅτι χεῖρον λέγουσιν.

ΙΩΝ. Ἐοικέ γε.

ΣΩ. Οὐκοῦν, ὦ βέλτιστε, ὁμοίως τὸν Ἴωνα λέγοντες περὶ Ὀμήρου τε δεινὸν εἶναι καὶ περὶ τῶν 15 ἄλλων ποιητῶν οὐχ ἀμαρτησόμεθα, ἐπειδὴ γε αὐτὸς ὁμολογεῖ τὸν αὐτὸν ἔσεσθαι κριτὴν ἱκανὸν πάντων, ὅσοι ἂν περὶ τῶν αὐτῶν λέγωσι, τοὺς δὲ ποιητάς σχεδὸν ἅπαντας τὰ αὐτὰ ποιεῖν.

IV. ΙΩΝ. Τί οὖν ποτὲ τὸ αἴτιον, ὦ Σώκρατες, 20 ὅτι ἐγώ, ὅταν μὲν τις περὶ ἄλλου τοῦ ποιητοῦ διαλέγεται, οὔτε προσέχω τὸν νοῦν ἀδυνατῶ τε καὶ ὁτιοῦν συμβαλέσθαι λόγου ἄξιον, ἀλλ' ἀτεχνῶς νυστάζω, ἐπειδὰν δέ τις περὶ Ὀμήρου μνησθῇ, εὐθύς τε ἐγρήγορα καὶ προσέχω τὸν νοῦν καὶ εὐπορῶ ὅ τι 25 λέγω;

ΣΩ. Οὐ χαλεπὸν τοῦτό γε εἰκάσαι, ὦ ἑταῖρε, ἀλλὰ παντὶ δῆλον ὅτι τέχνη καὶ ἐπιστήμη περὶ Ὀμήρου λέγειν ἀδύνατος εἶ. εἰ γὰρ τέχνη οἷός τε ἦσθα, καὶ περὶ τῶν ἄλλων ποιητῶν ἀπάντων λέγειν 30

οἷός τ' ἂν ἦσθα· ποιητικὴ γάρ πού ἐστι τὸ ὅλον.  
ἢ οὐ;

ΙΩΝ. Ναί.

ΣΩ. Οὐκοῦν ἐπειδὴν λάβῃ τις καὶ ἄλλην τέχνην D  
5 ἡντινοῦν ὅλην, ὁ αὐτὸς τρόπος τῆς σκέψεώς ἐστι περὶ  
ἀπασῶν τῶν τεχνῶν; πῶς τοῦτο λέγω, δέει τί μου  
ἀκούσαι, ὦ Ἴων;

ΙΩΝ. Ναὶ μὰ τὸν Δί', ὦ Σώκρατες, ἔγωγε· χαίρω  
γὰρ ἀκούων ὑμῶν τῶν σοφῶν.

10 ΣΩ. Βουλοίμην ἂν σε ἀληθῆ λέγειν, ὦ Ἴων·  
ἀλλὰ σοφοὶ μὲν πού ἐστε ὑμεῖς οἱ ῥαψῳδοὶ καὶ  
ὑποκριταὶ καὶ ὧν ὑμεῖς ᾄδετε τὰ ποιήματα, ἐγὼ δὲ  
οὐδὲν ἄλλο ἢ τάληθῆ λέγω, οἷον εἰκὸς ἰδιώτην ἄν-  
θρωπον. ἐπεὶ καὶ περὶ τούτου οὐ νῦν ἡρόμην σε, E  
15 θέασαι ὥς φαῦλον καὶ ἰδιωτικόν ἐστι καὶ παντὸς  
ἀνδρὸς γινῶναι ὃ ἔλεγον, τὴν αὐτὴν εἶναι σκέψιν,  
ἐπειδὴν τις ὅλην τέχνην λάβῃ. λάβωμεν γὰρ τῷ  
λόγῳ· γραφικὴ γάρ τίς ἐστι τέχνη τὸ ὅλον;

ΙΩΝ. Ναί.

20 ΣΩ. Οὐκοῦν καὶ γραφεῖς πολλοὶ καὶ εἰσὶ καὶ  
γεγόνασιν ἀγαθοὶ καὶ φαῦλοι;

ΙΩΝ. Πάνυ γε.

ΣΩ. Ἦδη οὖν τινὰ εἶδες, ὅστις περὶ μὲν Πολυ-  
γνώτου τοῦ Ἀγλαοφῶντος δεινὸς ἐστὶν ἀποφαίνειν, ἃ  
25 εὖ τε γράφει καὶ ἃ μὴ, περὶ δὲ τῶν ἄλλων γραφέων  
ἀδύνατος; καὶ ἐπειδὴν μὲν τις τὰ τῶν ἄλλων ζω- 533  
γράφων ἔργα ἐπιδεικνύῃ, νυστάζει τε καὶ ἀπορεῖ  
καὶ οὐκ ἔχει ὃ τι συμβάληται, ἐπειδὴν δὲ περὶ

Πολυγνώτου ἢ ἄλλου ὅτου βούλει τῶν γραφέων ἐνὸς μόνου δέη ἀποφήνασθαι γνώμην, ἐγρήγορέ τε καὶ προσέχει τὸν νοῦν καὶ εὐπορεῖ ὃ τι εἶπη;

ΙΩΝ. Οὐ μὰ τὸν Δία, οὐ δῆτα.

ΣΩ. Τί δέ; ἐν ἀνδριαντοποιία ἤδη τιν' εἶδες, 5  
 ὅστις περὶ μὲν Δαιδάλου τοῦ Μητίονος ἢ Ἐπειοῦ τοῦ  
 Β Πανοπέως ἢ Θεοδώρου τοῦ Σαμίου ἢ ἄλλου τινὸς  
 ἀνδριαντοποιοῦ ἐνὸς πέρι δεινὸς ἐστὶν ἐξηγεῖσθαι ἃ  
 εὖ πεποιήκειν, ἐν δὲ τοῖς τῶν ἄλλων ἀνδριαντοποιῶν  
 ἔργοις ἀπορεῖ τε καὶ νυστάζει, οὐκ ἔχων ὃ τι εἶπη; 10

ΙΩΝ. Οὐ μὰ τὸν Δία, οὐδὲ τοῦτον ἐώρακα.

ΣΩ. Ἀλλὰ μήν, ὥς γ' ἐγὼ οἶμαι, οὐδ' ἐν αὐλήσει  
 γε οὐδὲ ἐν κιθαρίσει οὐδὲ ἐν κιθαρῳδίᾳ οὐδὲ ἐν  
 ῥαψῳδίᾳ οὐδεπώποτ' εἶδες ἄνδρα, ὅστις περὶ μὲν  
 C Ὀλύμπου δεινὸς ἐστὶν ἐξηγεῖσθαι ἢ περὶ Θαμύρου ἢ 15  
 περὶ Ὀρφέως ἢ περὶ Φημίου τοῦ Ἰθακησίου ῥαψῳδοῦ,  
 περὶ δὲ Ἴωνος τοῦ Ἐφεσίου ἀπορεῖ καὶ οὐκ ἔχει  
 συμβαλέσθαι, ἃ τε εὖ ῥαψῳδεῖ καὶ ἃ μῆ.

ΙΩΝ. Οὐκ ἔχω σοι περὶ τούτου ἀντιλέγειν, ὦ  
 Σώκρατες· ἀλλ' ἐκεῖνο ἐμαυτῷ σύνοιδα, ὅτι περὶ 20  
 Ὀμήρου κάλλιστ' ἀνθρώπων λέγω καὶ εὐπορῶ καὶ οἱ  
 ἄλλοι πάντες μέ φασιν εὖ λέγειν, περὶ δὲ τῶν ἄλλων  
 οὔ. καίτοι ὅρα τοῦτο τί ἐστίν.

V. ΣΩ. Καὶ ὁρῶ, ὦ Ἴων, καὶ ἔρχομαι γέ σοι  
 D ἀποφαινόμενος, ὃ μοι δοκεῖ τοῦτο εἶναι. ἔστι γὰρ 25  
 τοῦτο τέχνη μὲν <οὔ>, οὐκ ὃν παρὰ σοὶ περὶ Ὀμήρου  
 εὖ λέγειν, ὃ νῦν δὴ ἔλεγον, θεία δὲ δύναμις, ἣ σε κινεῖ,  
 ὥσπερ ἐν τῇ λίθῳ, ἣν Εὐριπίδης μὲν Μαγνήτιν

ὠνόμασεν, οἱ δὲ πολλοὶ Ἑρακλείαν. καὶ γὰρ αὕτη  
 ἡ λίθος οὐ μόνον αὐτοὺς τοὺς δακτυλίους ἄγει τοὺς  
 σιδηροὺς, ἀλλὰ καὶ δύναμιν ἐντίθησι τοῖς δακτυλίοις,  
 ὥστε δύνασθαι ταῦτὸν τοῦτο ποιεῖν ὅπερ ἡ λίθος,  
 5 ἄλλους ἄγειν δακτυλίους, ὥστ' ἐνίοτε ὄρμαθὸς μακρὸς E  
 πάνυ σιδηρίων [καὶ δακτυλίων] ἐξ ἀλλήλων ἡρτηται·  
 πᾶσι δὲ τούτοις ἐξ ἐκείνης τῆς λίθου ἡ δύναμις  
 ἀνήρτηται. οὕτω δὲ καὶ ἡ Μοῦσα ἐνθέους μὲν ποιεῖ  
 αὐτή, διὰ δὲ τῶν ἐνθέων τούτων ἄλλων ἐνθουσιαζόντων  
 10 ὄρμαθὸς ἐξαρτᾶται. πάντες γὰρ οἳ τε τῶν ἐπῶν  
 ποιηταὶ οἱ ἀγαθοὶ οὐκ ἐκ τέχνης ἀλλ' ἐνθεοὶ ὄντες  
 καὶ κατεχόμενοι πάντα ταῦτα τὰ καλὰ λέγουσι  
 ποιήματα, καὶ οἱ μελοποιοὶ οἱ ἀγαθοὶ ὡσαύτως, ὥσπερ 534  
 οἱ κορυβαντιῶντες οὐκ ἔμφρονες ὄντες ὀρχοῦνται,  
 15 οὕτω καὶ οἱ μελοποιοὶ οὐκ ἔμφρονες ὄντες τὰ καλὰ  
 μέλη ταῦτα ποιοῦσιν, ἀλλ' ἐπειδὰν ἐμβῶσιν εἰς τὴν  
 ἀρμονίαν καὶ εἰς τὸν ῥυθμόν, βακχεύουσι καὶ κατεχ-  
 ὄμενοι, ὥσπερ αἱ βάκχαι ἀρύτονται ἐκ τῶν ποταμῶν  
 μέλι καὶ γάλα κατεχόμεναι, ἔμφρονες δὲ οὐσαι οὔ,  
 20 καὶ τῶν μελοποιῶν ἡ ψυχὴ τοῦτο ἐργάζεται, ὅπερ  
 αὐτοὶ λέγουσι. λέγουσι γὰρ δήπουθεν πρὸς ἡμᾶς οἱ  
 ποιηταί, ὅτι ἀπὸ κρηνῶν μελιρρύτων ἐκ Μουσῶν B  
 κήπων τινῶν καὶ ναπῶν δρεπόμενοι τὰ μέλη ἡμῖν  
 φέρουσιν ὥσπερ αἱ μέλιτται, καὶ αὐτοὶ οὕτω πετ-  
 25 ὄμενοι· καὶ ἀληθῆ λέγουσι· κοῦφον γὰρ χρῆμα  
 ποιητῆς ἐστὶ καὶ πτηνὸν καὶ ἱερόν, καὶ οὐ πρότερον  
 οἶός τε ποιεῖν, πρὶν ἂν ἐνθεὸς τε γένηται καὶ ἔκφρων

2 ἄγει om. T

6 καὶ δακτυλίων del. Hermann

9 αὐτῇ F

Stobaeus: αὕτη TW

17 βακχεύουσι F Stobaeus: καὶ βακχεύουσι

TW

18 ἀρύονται WF Stobaeus: But cf. *Phaedrus* 253 A

καὶ ὁ νοῦς μηκέτι ἐν αὐτῷ ἐνῇ· ἕως δ' ἂν τουτὶ ἔχη  
τὸ κτῆμα, ἀδύνατος πᾶς ποιεῖν ἄνθρωπός ἐστιν καὶ  
χρησμοδεῖν. ἄτε οὖν οὐ τέχνη ποιοῦντες καὶ πολλὰ  
λέγοντες καὶ καλὰ περὶ τῶν πραγμάτων, ὥσπερ σὺ  
C περὶ Ὀμήρου, ἀλλὰ θεία μοίρα, τοῦτο μόνον οἷός τε 5  
ἕκαστος ποιεῖν καλῶς, ἐφ' ὃ ἡ Μοῦσα αὐτὸν ὥρμησεν,  
ὁ μὲν διθυράμβους, ὁ δὲ ἐγκώμια, ὁ δὲ ὑπορχήματα,  
ὁ δ' ἔπη, ὁ δ' ἰάμβους· τὰ δ' ἄλλα φαῦλος αὐτῶν  
ἕκαστός ἐστιν. οὐ γὰρ τέχνη ταῦτα λέγουσιν, ἀλλὰ  
θεία δυνάμει, ἐπεὶ, εἰ περὶ ἐνὸς τέχνη καλῶς ἠπίσταντο 10  
λέγειν, καὶ περὶ τῶν ἄλλων ἀπάντων· διὰ ταῦτα δὲ  
ὁ θεὸς ἐξαιρούμενος τούτων τὸν νοῦν τούτοις χρήται  
ὑπηρέταις καὶ τοῖς χρησμοδοῖς καὶ τοῖς μάντεσι τοῖς  
D θείοις, ἵνα ἡμεῖς οἱ ἀκούοντες εἰδῶμεν, ὅτι οὐχ οὗτοί 15  
εἰσιν οἱ ταῦτα λέγοντες οὕτω πολλοῦ ἄξια, οἷς νοῦς  
μὴ πάρεστιν, ἀλλ' ὁ θεὸς αὐτός ἐστιν ὁ λέγων, διὰ  
τούτων δὲ φθέγγεται πρὸς ἡμᾶς. μέγιστον δὲ τεκ-  
μήριον τῷ λόγῳ Τύννιχος ὁ Χαλκιδεύς, ὃς ἄλλο μὲν  
οὐδὲν πώποτ' ἐποίησε ποίημα, ὅτου τις ἂν ἀξιόσειε  
μνησθῆναι, τὸν δὲ παῖωνα ὃν πάντες ᾄδουσι, σχεδόν 20  
τι πάντων μελῶν κάλλιστον, ἀτεχνῶς, ὅπερ αὐτὸς  
λέγει, εὖρημά τι Μοισᾶν. ἐν τούτῳ γὰρ δὴ μάλιστά  
E μοι δοκεῖ ὁ θεὸς ἐνδείξασθαι ἡμῖν, ἵνα μὴ διστάζωμεν,  
ὅτι οὐκ ἀνθρώπινά ἐστι τὰ καλὰ ταῦτα ποιήματα  
οὐδὲ ἀνθρώπων, ἀλλὰ θεία καὶ θεῶν, οἱ δὲ ποιηταὶ 25  
οὐδὲν ἄλλ' ἢ ἐρμηνεῖς εἰσὶ τῶν θεῶν, κατεχόμενοι ἐξ  
ὅτου ἂν ἕκαστος κατέχεται. ταῦτα ἐνδεικνύμενος ὁ  
θεὸς ἐξεπίτηδες διὰ τοῦ φαυλοτάτου ποιητοῦ τὸ



κάλλιστον μέλος ἦσεν· ἢ οὐ δοκῶ σοι ἀληθῆ λέγειν, 535  
ὦ Ἴων;

ΙΩΝ. Ναὶ μὰ τὸν Δία ἔμουγε· ἅπτει γάρ πῶς  
μου τοῖς λόγοις τῆς ψυχῆς, ὦ Σώκρατες, καὶ μοι  
5 δοκοῦσι θεία μοῖρα ἡμῖν παρὰ τῶν θεῶν ταῦτα οἱ  
ἀγαθοὶ ποιηταὶ ἐρμηνεύειν.

VI. ΣΩ. Οὐκοῦν ὑμεῖς αὖ οἱ ῥαψῳδοὶ τὰ τῶν  
ποιητῶν ἐρμηνεύετε;

ΙΩΝ. Καὶ τοῦτο ἀληθὲς λέγεις.

10 ΣΩ. Οὐκοῦν ἐρμηνέων ἐρμηνεῖς γίγνεσθε;

ΙΩΝ. Παντάπασί γε.

ΣΩ. Ἐχε δὴ μοι τόδε εἰπέ, ὦ Ἴων, καὶ μὴ ἀπο- B  
κρύψῃ ὃ τι ἄν σε ἔρωμαι· ὅταν εὖ εἴπῃς ἔπη καὶ  
ἐκπλήξῃς μάλιστα τοὺς θεωμένους, ἢ τὸν Ὀδυσσεά .  
15 ὅταν ἐπὶ τὸν οὐδὸν ἐφαλλόμενον ἄδῃς, ἐκφανῇ γιγνό-  
μενον τοῖς μνηστῆρσι καὶ ἐκχέοντα τοὺς οἰστοὺς πρὸ  
τῶν ποδῶν, ἢ Ἀχιλλέα ἐπὶ τὸν Ἑκτορα ὀρμῶντα, ἢ  
καὶ τῶν περὶ Ἀνδρομάχην ἐλεινῶν τι ἢ περὶ Ἑκάβην  
ἢ περὶ Πρίαμον, τότε πότερον ἔμφρων εἶ, ἢ ἕξω  
20 σαυτοῦ γίγναι καὶ παρὰ τοῖς πράγμασιν οἷεταί C  
σου εἶναι ἢ ψυχὴ οἷς λέγεις ἐνθουσιάζουσα, ἢ  
ἐν Ἰθάκῃ οὔσιν ἢ ἐν Τροίᾳ ἢ ὅπως ἂν καὶ τὰ  
ἔπη ἔχῃ;

ΙΩΝ. Ὡς ἐναργέες μοι τοῦτο, ὦ Σώκρατες, τὸ  
25 τεκμήριον εἶπες· οὐ γάρ σε ἀποκρυψάμενος ἔρῳ.  
ἐγὼ γὰρ ὅταν ἐλεινὸν τι λέγω, δακρύων ἐμπίπλυνται  
μου οἱ ὀφθαλμοί· ὅταν τε φοβερὸν ἢ δεινόν, ὀρθαὶ  
αἱ τρίχες ἵστανται ὑπὸ φόβου καὶ ἡ καρδία  
πηδᾷ.

D ΣΩ. Τί οὖν; φῶμεν, ὦ Ἴων, ἔμφρονα εἶναι τότε τοῦτον τὸν ἄνθρωπον, ὃς ἂν κεκοσμημένος ἐσθῇτι ποικίλῃ καὶ χρυσοῖς στεφάνοις κλάῃ τ' ἐν θυσίαις καὶ ἑορταῖς, μηδὲν ἀπολωλεκὼς τούτων, ἣ φοβῆται πλέον ἢ ἐν δισμυρίοις ἀνθρώποις ἐστηκὼς φιλίοις, 5 μηδεὶν ἀποδύοντος μηδὲ ἀδικούντος;

ΙΩΝ. Οὐ μὰ τὸν Δία, οὐ πάνυ, ὦ Σώκρατες, ὥς γε τάληθές εἰρήσθαι.

ΣΩ. Οἴσθα οὖν ὅτι καὶ τῶν θεατῶν τοὺς πολλοὺς ταῦτά ταῦτα ὑμεῖς ἐργάζεσθε; 10

E ΙΩΝ. Καὶ μάλα καλῶς οἶδα· καθορῶ γὰρ ἐκάστοτε αὐτοὺς ἄνωθεν ἀπὸ τοῦ βήματος κλάοντάς τε καὶ δεινὸν ἐμβλέποντας καὶ συνθαμβοῦντας τοῖς λεγομένοις. δεῖ γάρ με καὶ σφόδρ' αὐτοῖς τὸν νοῦν προσέχειν· ὥς ἐὰν μὲν κλάοντας αὐτοὺς καθίσω, 15 αὐτὸς γελάσομαι ἀργύριον λαμβάνων, ἐὰν δὲ γελῶντας, αὐτὸς κλαύσομαι ἀργύριον ἀπολλύς.

VII. ΣΩ. Οἴσθα οὖν ὅτι οὗτός ἐστιν ὁ θεατῆς τῶν δακτυλίων ὁ ἔσχατος, ὦν ἐγὼ ἔλεγον ὑπὸ τῆς Ἑρακλειώτιδος λίθου ἀπ' ἀλλήλων τὴν δύναμιν 20 λαμβάνειν; ὁ δὲ μέσος σὺν ὁ ῥαψωδὸς καὶ ὑποκριτής, 536 ὁ δὲ πρῶτος αὐτὸς ὁ ποιητής· ὁ δὲ θεὸς διὰ πάντων τούτων ἔλκει τὴν ψυχὴν ὅποι ἂν βούληται τῶν ἀνθρώπων, ἀνακρεμαννὺς ἐξ ἀλλήλων τὴν δύναμιν. καὶ ὥσπερ ἐκ τῆς λίθου ἐκείνης ὄρμαθὸς πάμπολυς 25 ἐξήρτηται χορευτῶν τε καὶ διδασκάλων καὶ ὑποδιδασκάλων, ἐκ πλαγίου ἐξηρτημένων τῶν τῆς Μούσης ἐκκρεμαμένων δακτυλίων. καὶ ὁ μὲν τῶν ποιητῶν ἐξ ἄλλης Μούσης, ὁ δὲ ἐξ ἄλλης ἐξήρτηται· ὀνομάζομεν

δὲ αὐτὸ κατέχεται, τὸ δέ ἐστι παραπλήσιον· ἔχεται B  
 γάρ· ἐκ δὲ τούτων τῶν πρώτων δακτυλίων, τῶν  
 ποιητῶν, ἄλλοι ἐξ ἄλλου αὖ ἠρτημένοι εἰσὶ καὶ  
 ἐνθουσιάζουσιν, οἱ μὲν ἐξ Ὀρφέως, οἱ δὲ ἐκ Μουσαίου·  
 5 οἱ δὲ πολλοὶ ἐξ Ὀμήρου κατέχονται τε καὶ ἔχονται.  
 ὦν σύ, ὦ Ἴων, εἰς εἷ καὶ κατέχει ἐξ Ὀμήρου, καὶ  
 ἐπειδὰν μὲν τις ἄλλου του ποιητοῦ ᾄδῃ, καθεύδεις τε  
 καὶ ἀπορεῖς ὅ τι λέγῃς, ἐπειδὰν δὲ τούτου τοῦ ποιητοῦ  
 φθέγγηται τις μέλος, εὐθὺς ἐγρήγορας καὶ ὀρχεῖται  
 10 σου ἢ ψυχὴ καὶ εὐπορεῖς ὅ τι λέγῃς· οὐ γὰρ τέχνη C  
 οὐδ' ἐπιστήμη περὶ Ὀμήρου λέγεις ἢ λέγεις, ἀλλὰ  
 θεία μοῖρα καὶ κατοκωχῇ· ὥσπερ οἱ κορυβαντιῶντες  
 ἐκείνου μόνου αἰσθάνονται τοῦ μέλους ὀξέως, ὃ ἂν ᾗ  
 τοῦ θεοῦ ἐξ ὅτου ἂν κατέχωνται, καὶ εἰς ἐκείνο τὸ  
 15 μέλος καὶ σχημάτων καὶ ῥημάτων εὐποροῦσι, τῶν δὲ  
 ἄλλων οὐ φροντίζουσιν, οὕτω καὶ σύ, ὦ Ἴων, περὶ  
 μὲν Ὀμήρου ὅταν τις μνησθῇ, εὐπορεῖς, περὶ δὲ τῶν  
 ἄλλων ἀπορεῖς· τούτου δ' ἐστὶ τὸ αἷτιον, ὅ μ' ἐρωτᾷς, D  
 δι' ὃ τι σὺ περὶ μὲν Ὀμήρου εὐπορεῖς, περὶ δὲ τῶν  
 20 ἄλλων οὐ, ὅτι οὐ τέχνη ἀλλὰ θεία μοῖρα Ὀμήρου  
 δεινὸς εἷ ἐπαινέτης.

VIII. ΙΩΝ. Σὺ μὲν εὖ λέγεις, ὦ Σώκρατες·  
 θαυμάζοιμι μέντ' ἂν εἰ οὕτως εὖ εἴποις, ὥστε με  
 ἀναπεῖσαι, ὡς ἐγὼ κατεχόμενος καὶ μαινόμενος  
 25 Ὀμηρον ἐπαινῶ. οἶμαι δὲ οὐδ' ἂν σοὶ δόξαιμι,  
 εἴ μου ἀκούσαις λέγοντος περὶ Ὀμήρου.

ΣΩ. Καὶ μὴν ἐθέλω γε ἀκοῦσαι, οὐ μέντοι  
 πρότερον πρὶν ἂν μοι ἀποκρίνῃ τόδε· ὦν Ὀμηρος E

λέγει περὶ τίνος εὖ λέγεις; οὐ γὰρ δήπου περὶ ἀπάντων γε.

ΙΩΝ. Εὖ ἴσθι, ὦ Σώκρατες, περὶ οὐδενὸς ὅτου οὔ.

ΣΩ. Οὐ δήπου καὶ περὶ τούτων, ὧν σὺ μὲν τυγχάνεις οὐκ εἰδώς, Ὁμηρος δὲ λέγει. 5

ΙΩΝ. Καὶ ταῦτα ποῖά ἐστιν, ἃ Ὁμηρος μὲν λέγει, ἐγὼ δὲ οὐκ οἶδα;

537 ΣΩ. Οὐ καὶ περὶ τεχνῶν μέντοι λέγει πολλαχοῦ Ὁμηρος καὶ πολλά; οἶον καὶ περὶ ἡνιοχείας—ἐὰν μνησθῶ τὰ ἔπη, ἐγὼ σοι φράσω. 10

ΙΩΝ. Ἄλλ' ἐγὼ ἐρῶ· ἐγὼ γὰρ μέμνημαι.

ΣΩ. Εἰπέ δή μοι ἃ λέγει Νέστωρ Ἀντιλόχῳ τῷ υἱεῖ, παραινῶν εὐλαβηθῆναι περὶ τὴν καμπὴν ἐν τῇ ἵπποδρομίᾳ τῇ ἐπὶ Πατρόκλῳ.

ΙΩΝ.

Κλινθῆναι δέ, φησί, καὶ αὐτὸς ἐνξέστω ἐνὶ δίφρῳ 15

ἥκ' ἐπ' ἀριστερὰ τοῖν· ἀτὰρ τὸν δεξιὸν ἵππον

B κένσαι ὁμοκλήσας, εἷξαί τέ οἱ ἡνία χερσίν.

ἐν νύσση δέ τοι ἵππος ἀριστερὸς ἐγχριμφθήτω,

ὥς ἄν τοι πλήμνη γε δοάσσεται ἄκρον ἰκέσθαι

κύκλου ποιητοῖο· λίθου δ' ἀλέασθαι ἐπαυρεῖν. 20

ΣΩ. Ἀρκεῖ. ταῦτα δὴ, ὦ Ἴων, τὰ ἔπη εἴτε C ὀρθῶς λέγει Ὁμηρος εἴτε μή, πότερος ἂν γνοίῃ ἄμεινον, ἱατρὸς ἢ ἡνίοχος.

ΙΩΝ. Ἡνίοχος δήπου.

ΣΩ. Πότερον ὅτι τέχνην ταύτην ἔχει ἢ κατ' ἄλλο 25  
τι;

ΙΩΝ. Οὐκ, ἀλλ' ὅτι τέχνην.

ΣΩ. Οὐκοῦν ἐκάστη τῶν τεχνῶν ἀποδέδοταί τι

ὑπὸ τοῦ θεοῦ ἔργον οἷα τε εἶναι γιγνώσκειν; οὐ γάρ  
 που ἂ κυβερνητικῇ γιγνώσκομεν, γνωσόμεθα καὶ  
 ἰατρικῇ.

ΙΩΝ. Οὐ δῆτα.

5 ΣΩ. Οὐδέ γε ἂ ἰατρικῇ, ταῦτα καὶ τεκτονικῇ.

ΙΩΝ. Οὐ δῆτα.

ΣΩ. Οὐκοῦν οὕτω καὶ κατὰ πασῶν τῶν τεχνῶν, ὃ  
 ἂ τῇ ἐτέρᾳ τέχνῃ γιγνώσκομεν, οὐ γνωσόμεθα τῇ  
 ἐτέρᾳ; τόδε δέ μοι πρότερον τούτου ἀπόκριναι· τὴν  
 10 μὲν ἐτέραν φῆς εἶναί τινα τέχνην, τὴν δ' ἐτέραν;

ΙΩΝ. Ναί.

ΣΩ. Ἐπεὶ ὥσπερ ἐγὼ τεκμαιρόμενος, ὅταν ἡ μὲν  
 ἐτέρων πραγμάτων ἢ ἐπιστήμη, ἡ δ' ἐτέρων, οὕτω  
 καλῶ τὴν μὲν ἄλλην, τὴν δὲ ἄλλην τέχνην, οὕτω καὶ  
 15 σύ;

ΙΩΝ. Ναί.

E

ΣΩ. Εἰ γάρ που τῶν αὐτῶν πραγμάτων ἐπι-  
 στήμη εἴη τις, τί ἂν τὴν μὲν ἐτέραν φαῖμεν εἶναι, τὴν  
 δ' ἐτέραν, ὅποτε γε ταῦτα εἴη εἰδέναι ἀπ' ἀμφοτέρων;  
 20 ὥσπερ ἐγὼ τε γιγνώσκω ὅτι πέντε εἰσὶν οὗτοι οἱ  
 δάκτυλοι, καὶ σύ, ὥσπερ ἐγώ, περὶ τούτων ταῦτα  
 γιγνώσκεις· καὶ εἴ σε ἐγὼ ἐροίμην, εἰ τῇ αὐτῇ τέχνῃ  
 γιγνώσκομεν τῇ ἀριθμητικῇ τὰ αὐτὰ ἐγώ τε καὶ σύ,  
 ἢ ἄλλη, φαίης ἂν δήπου τῇ αὐτῇ.

25 ΙΩΝ. Ναί.

ΣΩ. Ὁ τοίνυν ἄρτι ἔμελλον ἐρήσεσθαί σε, νυνὶ 538  
 εἰπέ, εἰ κατὰ πασῶν τῶν τεχνῶν οὕτω σοι δοκεῖ, τῇ  
 μὲν αὐτῇ τέχνῃ τὰ αὐτὰ ἀναγκαῖον εἶναι γιγνώσκειν,  
 τῇ δ' ἐτέρᾳ μὴ τὰ αὐτά, ἀλλ' εἴπερ ἄλλη ἐστίν,  
 30 ἀναγκαῖον καὶ ἕτερα γιγνώσκειν.



ΙΩΝ. Οὕτω μοι δοκεῖ, ὦ Σώκρατες.

ΙΧ. ΣΩ. Οὐκοῦν ὅστις ἂν μὴ ἔχῃ τινὰ τέχνην, ταύτης τῆς τέχνης τὰ λεγόμενα ἢ πραττόμενα καλῶς γινώσκειν οὐχ οἷός τ' ἔσται;

B ΙΩΝ. Ἀληθῆ λέγεις. 5

ΣΩ. Πότερον οὖν περὶ τῶν ἐπῶν ὧν εἶπες, εἶτε καλῶς λέγει Ὅμηρος εἶτε μή, σὺ κάλλιον γνώσει ἢ ἡνίοχος;

ΙΩΝ. Ἡνίοχος.

ΣΩ. Ῥαψωδὸς γάρ πον εἶ, ἀλλ' οὐχ ἡνίοχος. 10

ΙΩΝ. Ναί.

ΣΩ. Ἡ δὲ Ῥαψωδικὴ τέχνη ἑτέρα ἐστὶ τῆς ἡνιοχικῆς;

ΙΩΝ. Ναί.

ΣΩ. Εἰ ἄρα ἑτέρα, περὶ ἑτέρων καὶ ἐπιστήμη 15 πραγμάτων ἐστίν.

ΙΩΝ. Ναί.

ΣΩ. Τί δὲ δῆ, ὅταν Ὅμηρος λέγῃ, ὡς τετρωμένῳ C τῷ Μαχάονι Ἐκαμήδη ἢ Νέστορος παλλακὴ κυκεῶνα πίνειν δίδωσι; καὶ λέγει πῶς οὕτως. 20

οἶνῳ Πραμνεΐῳ, φησίν, ἐπὶ δ' αἵγειον κνῆ τυρὸν κνήστι χαλκείῳ· παρὰ δὲ κρόμυον ποτῶ ὄψον· ταῦτα εἶτε ὀρθῶς λέγει Ὅμηρος εἶτε μή, πότερον ἰατρικῆς ἐστὶ διαγνώναι καλῶς ἢ Ῥαψωδικῆς;

ΙΩΝ. Ἱατρικῆς. 25

ΣΩ. Τί δέ, ὅταν λέγῃ Ὅμηρος·

D ἡ δὲ μολυβδαῖνη ἰκέλη ἐς βυσσὸν ἔκανε,

ἢ τε κατ' ἀγραίλοιο βοὸς κέρας ἐμμεμανῖα  
 ἔρχεται ὠμηστῇσι μετ' ἰχθύσι πῆμα φέρουσα·  
 ταῦτα πότερον φῶμεν ἀλιευτικῆς εἶναι τέχνης μᾶλλον  
 κρῖναι ἢ ῥαψωδικῆς, ἅττα λέγει καὶ εἴτε καλῶς εἴτε  
 5 μῆ;

ΙΩΝ. Δῆλον δὴ, ὦ Σώκρατες, ὅτι ἀλιευτικῆς.

ΣΩ. Σκέψαι δὴ, σοῦ ἐρομένου, εἰ ἔροίό με· ἐπειδὴ  
 τοίνυν, ὦ Σώκρατες, τούτων τῶν τεχνῶν ἐν Ὀμήρῳ Ε  
 εὐρίσκεις ἂ προσήκει ἐκάστη διακρίνειν, ἴθι μοι  
 10 ἔξευρε καὶ τὰ τοῦ μάντεώς τε καὶ μαντικῆς, ποῖά  
 ἐστὶν ἂ προσήκει αὐτῷ οἷω τ' εἶναι διαγιγνώσκειν,  
 εἴτε εὖ εἴτε κακῶς πεποιήται—σκέψαι ὡς ῥαδίως τε  
 καὶ ἀληθῆ ἐγώ σοι ἀποκρινοῦμαι. πολλαχοῦ μὲν  
 γὰρ καὶ ἐν Ὀδυσσεΐᾳ λέγει, οἷον καὶ ἂ ὁ τῶν  
 15 Μελαμποδιδῶν λέγει μάντις πρὸς τοὺς μνηστήρας,  
 Θεοκλύμενος·

δαιμόνιοι, τί κακὸν τόδε πάσχετε; νυκτὶ μὲν ὑμέων 539  
 εἰλύαται κεφαλαί τε πρόσωπά τε νέρθε τε γυνῖα,  
 οἰμωγὴ δὲ δέδηκε, δεδάκρυνται δὲ παρειαί·  
 20 εἰδῶλων τε πλέον πρόθυρον, πλείη δὲ καὶ αὐλὴ  
 ἰεμένων ἔρεβόςδε ὑπὸ ζόφον· ἥελιος δὲ  
 οὐρανοῦ ἐξαπόλῳλε, κακὴ δ' ἐπιδέδρομεν ἀχλὺς· Β  
 πολλαχοῦ δὲ καὶ ἐν Ἰλιάδι, οἷον καὶ ἐπὶ τειχομαχίᾳ·  
 λέγει γὰρ καὶ ἐνταῦθα·

25 ὄρνις γάρ σφιν ἐπῆλθε περησέμεναι μεμαῶσιν,  
 αἰετὸς ὑψιπέτης, ἐπ' ἀριστερὰ λαὸν ἐέργων,  
 φοινήμεντα δράκοντα φέρων ὀνύχεσσι πέλωρον, C  
 ζῶόν, ἔτ' ἀσπαίροντα· καὶ οὐπω λήθετο χάρμης.

κόψε γὰρ αὐτὸν ἔχοντα κατὰ στῆθος παρὰ δειρὴν  
 ἰδυνθεὶς ὀπίσω, ὃ δ' ἀπὸ ἔθεν ἦκε χαμᾶζε  
 ἀλγήσας ὀδύνῃσι, μέσφ δ' ἐγκάββαλ' ὁμίλῳ·

D αὐτὸς δὲ κλάγξας ἔπετο πνοιῆς ἀνέμοιο.

ταῦτα φήσω καὶ τὰ τοιαῦτα τῷ μάντει προσήκειν 5  
 καὶ σκοπεῖν καὶ κρίνειν.

ΙΩΝ. Ἀληθῇ γε σὺ λέγων, ὦ Σώκρατες.

X. ΣΩ. Καὶ σύ γε, ὦ Ἴων, ἀληθῇ ταῦτα λέγεις.  
 ἴθι δὴ καὶ σὺ ἐμοί, ὥσπερ ἐγὼ σοὶ ἐξέλεξα καὶ ἐξ  
 Ὀδυσσεείας καὶ ἐξ Ἰλιάδος ὅποια τοῦ μάντεώς ἐστι 10  
 E καὶ ὅποια τοῦ ἱατροῦ καὶ ὅποια τοῦ ἀλιέως, οὕτω καὶ  
 σὺ ἐμοὶ ἔκλεξον, ἐπειδὴ καὶ ἐμπειρότερος εἶ ἐμοῦ τῶν  
 Ὀμήρου, ὅποια τοῦ ῥαψωδοῦ ἐστίν, ὦ Ἴων, καὶ τῆς  
 ῥαψωδικῆς, ἃ τῷ ῥαψωδῷ προσήκει καὶ σκοπεῖσθαι  
 καὶ διακρίνειν παρὰ τοὺς ἄλλους ἀνθρώπους. 15

ΙΩΝ. Ἐγὼ μὲν φημι, ὦ Σώκρατες, ἅπαντα.

ΣΩ. Οὐ σύ γε φῆς, ὦ Ἴων, ἅπαντα· ἢ οὕτως  
 ἐπιλήσμων εἶ; καίτοι οὐκ ἂν πρέποι γε ἐπιλήσμονα  
 εἶναι ῥαψωδὸν ἄνδρα.

540 ΙΩΝ. Τί δὲ δὴ ἐπιλανθάνομαι; 20

ΣΩ. Οὐ μέμνησαι ὅτι ἔφησθα τὴν ῥαψωδικὴν  
 τέχνην ἑτέραν εἶναι τῆς ἡνιοχικῆς;

ΙΩΝ. Μέμνημαι.

ΣΩ. Οὐκοῦν καὶ ἑτέραν οὖσαν ἕτερα γνώσεσθαι  
 ὠμολόγεις; 25

ΙΩΝ. Ναί.

ΣΩ. Οὐκ ἄρα πάντα γε γινώσεται ἢ ῥαψωδικὴ  
 κατὰ τὸν σὸν λόγον, οὐδὲ ὁ ῥαψωδός.

2 ὀπίσω WF : ὀπίσσω T  
 ἐνκάμβαλ' W : ἐνὶ κάμβαλ' F

3 ἐγκάββαλλ', corr. ἐγκάββαλ' T :

ΙΩΝ. Πλήν γε ἴσως τὰ τοιαῦτα, ὦ Σώκρατες.

ΣΩ. Τὰ τοιαῦτα δὲ λέγεις πλήν τὰ τῶν ἄλλων B  
τεχνῶν σχεδόν τι· ἀλλὰ ποῖα δὴ γινώσεται, ἐπειδὴ  
οὐχ ἅπαντα;

5 ΙΩΝ. Ἄ πρέπει, οἶμαι ἔγωγε, ἀνδρὶ εἰπεῖν καὶ  
ὅποια γυναικί, καὶ ὅποια δούλῳ καὶ ὅποια ἐλευθέρῳ,  
καὶ ὅποια ἀρχομένῳ καὶ ὅποια ἄρχοντι.

ΣΩ. Ἄρ' ὅποια ἄρχοντι, λέγεις, ἐν θαλάττῃ  
χειμαζομένου πλοίου πρέπει εἰπεῖν, ὁ ῥαψῳδός  
10 γινώσεται κάλλιον ἢ ὁ κυβερνήτης;

ΙΩΝ. Οὐκ, ἀλλὰ ὁ κυβερνήτης τοῦτό γε.

ΣΩ. Ἄλλ' ὅποια ἄρχοντι κάμνοντος πρέπει C  
εἰπεῖν, ὁ ῥαψῳδός γινώσεται κάλλιον ἢ ὁ ἰατρός;

ΙΩΝ. Οὐδὲ τοῦτο.

15 ΣΩ. Ἄλλ' οἷα δούλῳ πρέπει, λέγεις;

ΙΩΝ. Ναί.

ΣΩ. Οἷον βουκόλῳ λέγεις δούλῳ ἂν πρέπει εἰπεῖν  
ἀγριαίνουσῶν βοῶν παραμυθουμένῳ, ὁ ῥαψῳδός  
γινώσεται, ἀλλ' οὐχ ὁ βουκόλος;

20 ΙΩΝ. Οὐ δῆτα.

ΣΩ. Ἄλλ' οἷα γυναικὶ πρόποντά ἐστιν εἰπεῖν  
ταλασιουργῷ περὶ ἐρίων ἐργασίας; D

ΙΩΝ. Οὐ.

ΣΩ. Ἄλλ' οἷα ἀνδρὶ πρέπει εἰπεῖν γινώσεται  
25 στρατηγῷ στρατιώταις παραινοῦντι;

ΙΩΝ. Ναί, τὰ τοιαῦτα γινώσεται ὁ ῥαψῳδός.

XI. ΣΩ. Τί δέ; ἡ ῥαψῳδικὴ τέχνη στρατηγικὴ  
ἐστίν;

11 ἀλλὰ ὁ W: ἀλλὰ καὶ ὁ T

12 κάμνοντος F: κάμνοντι TW

ΙΩΝ. Γνοίην γοῦν ἂν ἔγωγε οἷα στρατηγὸν  
πρέπει εἰπεῖν.

ΣΩ. Ἴσως γὰρ εἶ καὶ στρατηγικός, Ἴων. καὶ  
γὰρ εἶ ἐτύγχανες ἵππικὸς ὦν ἅμα καὶ κιθαριστικός,  
Ε ἔγνωσ ἂν ἵππους εὖ καὶ κακῶς ἵππαζομένους· ἀλλ' εἴ 5  
σ' ἐγὼ ἠρόμην, ποτέρα δὴ τέχνη, ὦ Ἴων, γιγνώσκεις  
τοὺς εὖ ἵππαζομένους ἵππους; ἢ ἵππεὺς εἶ ἢ ἢ  
κιθαριστής; τί ἂν μοι ἀπεκρίνω;

ΙΩΝ. Ἦι ἵππεύς, ἔγωγ' ἂν.

ΣΩ. Οὐκοῦν εἶ καὶ τοὺς εὖ κιθαρίζοντας διε- 10  
γίγνωσκεις, ὡμολόγεις ἂν, ἢ κιθαριστής εἶ, ταύτη  
διαγιγνώσκειν, ἀλλ' οὐχ ἢ ἵππεύς.

ΙΩΝ. Ναί.

ΣΩ. Ἐπειδὴ δὲ τὰ στρατιωτικὰ γιγνώσκεις,  
πότερον ἢ στρατηγικὸς εἶ γιγνώσκεις ἢ ἢ ῥαψῳδός 15  
ἀγαθός;

ΙΩΝ. Οὐδὲν ἔμοιγε δοκεῖ διαφέρειν.

541 ΣΩ. Πῶς; οὐδὲν λέγεις διαφέρειν; μίαν λέγεις  
τέχνην εἶναι τὴν ῥαψῳδικὴν καὶ τὴν στρατηγικὴν  
ἢ δύο;

ΙΩΝ. Μία ἔμοιγε δοκεῖ.

ΣΩ. Ὅστις ἄρα ἀγαθὸς ῥαψῳδὸς ἐστίν, οὗτος  
καὶ ἀγαθὸς στρατηγὸς τυγχάνει ὦν;

ΙΩΝ. Μάλιστα, ὦ Σώκρατες.

ΣΩ. Οὐκοῦν καὶ ὅστις ἀγαθὸς στρατηγὸς τυγχ- 25  
άνει ὦν, ἀγαθὸς καὶ ῥαψῳδὸς ἐστίν.

ΙΩΝ. Οὐκ αὖ μοι δοκεῖ τοῦτο.

1 ἂν Sydenham; ἄρ' T: ἄρ' W: om. F | ἔγωγε F: ἐγὼ TW  
8 ἀπεκρίνω F: ἀπεκρίνου TW



ΣΩ. Ἄλλ' ἐκείνο μὴν δοκεῖ σοι, ὅστις γε ἀγαθὸς  
 ῥαψωδός, καὶ στρατηγὸς ἀγαθὸς εἶναι; B

ΙΩΝ. Πάνυ γε.

ΣΩ. Οὐκοῦν σὺ τῶν Ἑλλήνων ἄριστος ῥαψωδὸς  
 5 εἶ;

ΙΩΝ. Πολύ γε, ὦ Σώκρατες.

ΣΩ. Ἡ καὶ στρατηγός, ὦ Ἴων, τῶν Ἑλλήνων  
 ἄριστος εἶ;

ΙΩΝ. Εὖ ἴσθι, ὦ Σώκρατες· καὶ ταῦτά γε ἐκ  
 10 τῶν Ὀμήρου μαθών.

XII. ΣΩ. Τί δὴ ποτ' οὖν πρὸς τῶν θεῶν, ὦ  
 Ἴων, ἀμφότερα ἄριστος ὢν τῶν Ἑλλήνων, καὶ  
 στρατηγὸς καὶ ῥαψωδός, ῥαψωδεῖς μὲν περιῶν τοῖς  
 Ἑλλησι, στρατηγεῖς δ' οὐ; ἢ ῥαψωδοῦ μὲν δοκεῖ σοι C  
 15 χρυσῷ στεφάνῳ ἐστεφανωμένου πολλὴ χρεία εἶναι  
 τοῖς Ἑλλησι, στρατηγοῦ δὲ οὐδεμία;

ΙΩΝ. Ἡ μὲν γὰρ ἡμετέρα, ὦ Σώκρατες, πόλις  
 ἄρχεται ὑπὸ ὑμῶν καὶ στρατηγεῖται καὶ οὐδὲν δεῖται  
 στρατηγοῦ, ἡ δὲ ὑμετέρα καὶ ἡ Λακεδαιμονίων οὐκ ἄν  
 20 με ἔλοιτο στρατηγόν· αὐτοὶ γὰρ οἴεσθε ἱκανοὶ εἶναι.

ΣΩ. ὦ βέλτιστε Ἴων, Ἀπολλόδωρον οὐ γιγνώσκ-  
 εις τὸν Κυζικηνόν;

ΙΩΝ. Ποῖον τοῦτον;

ΣΩ. Ὅν Ἀθηναῖοι πολλάκις ἑαυτῶν στρατηγὸν  
 25 ἤρηνται ξένον ὄντα· καὶ Φανοσθένη τὸν Ἄνδριον καὶ D  
 Ἡρακλείδην τὸν Κλαζομένιον, οὓς ἦδε ἡ πόλις ξένους  
 ὄντας, ἐνδειξαμένους ὅτι ἄξιοι λόγου εἰσὶ, καὶ εἰς  
 στρατηγίας καὶ εἰς τὰς ἄλλας ἀρχὰς ἄγει· Ἴωνα δ'  
 ἄρα τὸν Ἐφέσιον οὐχ αἰρήσεται στρατηγὸν καὶ

τιμήσει, ἐὰν δοκῇ ἄξιος λόγου εἶναι; τί δέ; οὐκ  
 Ἀθηναῖοι μὲν ἔστε οἱ Ἐφέσιοι τὸ ἀρχαῖον, καὶ ἡ  
 Εἴ Ἐφεσος οὐδεμιᾶς ἐλάττων πόλεως; ἀλλὰ γὰρ σύ,  
 ὦ Ἴων, εἰ μὲν ἀληθῆ λέγεις, ὥς τέχνη καὶ ἐπιστήμη  
 οἷός τε εἶ Ὀμηρον ἐπαινεῖν, ἀδικεῖς, ὅστις ἐμοὶ ὑπο- 5  
 σχόμενος, ὥς πολλὰ καὶ καλὰ περὶ Ὀμήρου ἐπίστα-  
 σαι, καὶ φάσκων ἐπιδείξειν ἐξαπατᾶς με καὶ πολλοῦ  
 δεῖς ἐπιδείξαι, ὅς γε οὐδὲ ἅττα ἐστὶ ταῦτα, περὶ ὧν  
 δεινὸς εἶ, ἐθέλεις εἰπεῖν, πάλαι ἐμοῦ λιπαροῦντος,  
 ἀλλ' ἀτεχνῶς ὥσπερ ὁ Πρωτεὺς παντοδαπὸς γίγναι 10  
 στρεφόμενος ἄνω καὶ κάτω, ἕως τελευτῶν διαφυγών  
 542 με στρατηγὸς ἀνεφάνης, ἵνα μὴ ἐπιδείξῃς ὥς δεινὸς  
 εἶ τὴν περὶ Ὀμήρου σοφίαν. εἰ μὲν οὖν τεχνικὸς ὢν,  
 ὅπερ νῦν δὴ ἔλεγον, περὶ Ὀμήρου ὑποσχόμενος  
 ἐπιδείξειν ἐξαπατᾶς με, ἄδικος εἶ. εἰ δὲ μὴ τεχνικὸς 15  
 εἶ, ἀλλὰ θεία μοίρα κατεχόμενος ἐξ Ὀμήρου μηδὲν  
 εἰδὼς πολλὰ καὶ καλὰ λέγεις περὶ τοῦ ποιητοῦ,  
 ὥσπερ ἐγὼ εἶπον περὶ σοῦ, οὐδὲν ἀδικεῖς. ἐλοῦ οὖν  
 πότερα βούλει νομίζεσθαι ὑπὸ ἡμῶν ἄδικος ἀνὴρ εἶναι  
 ἢ θεῖος. 20

ΙΩΝ. Πολὺν διαφέρει, ὦ Σώκρατες· πολὺ γὰρ  
 κάλλιον τὸ θεῖον νομίζεσθαι.

Β ΣΩ. Τοῦτο τοίνυν τὸ κάλλιον ὑπάρχει σοι παρ'  
 ἡμῖν, ὦ Ἴων, θεῖον εἶναι καὶ μὴ τεχνικὸν περὶ  
 Ὀμήρου ἐπαινέτην. 25

## NOTES

*References are given to the School Grammar of Rutherford (R.).*

530 A. τὸν Ἴωνα χαίρειν, sc. κελεύω. Cf. Theocr. XIV. 1 χαίρην πολλά τὸν ἄνδρα Θυώνιχον. χαίρε is a salutation used both at meeting and parting. Cf. salve in Latin.

ἡμῖν ἐπιδεδήμηκας. Ethic Dative, 'have come to visit us.'

ἐξ Ἐφέσου explanatory of οἴκοθεν, 'from your home at Ephesus' —a famous city of Asia Minor in the valley of the Cayster.

ἐξ Ἐπιδαύρου ἐκ τῶν Ἀσκληπιδίων. 'From the festival of Aesculapius at Epidaurus.' Cf. previous note. Epidaurus on the N.E. coast of Argolis opposite Aegina was a centre of the worship of Aesculapius, the god of the healing art. Athletic and musical contests were held there in his honour. Cf. Pind. *Isth.* VII. 74-5 ἐπεὶ νιν Ἀλκαθόου τ' ἀγών σὺν τύχῃ ἐν Ἐπιδαύρῳ τε πρὶν ἔδεκτο νεότας.

καὶ ῥαψωδῶν. Rhapsodes were professional reciters of the works of the poets. They carried a lyre as a symbol of their art; possibly they played a few notes upon it at the beginning and end of their recitations. They also gave explanations of the meaning of the poet (cf. 530 C). καὶ=also.

ἡγωνίζου τι ἡμῖν...ἡγωνίσω. Observe the tenses, the imperfect regarding the contest from the point of view of its duration, the aorist from the point of view of its result. ἡμῖν Ethic Dative, marking the person interested in the action, =let me ask.

530 B. εὖ λέγεις='Bravo!'

ὅπως νικήσομεν. After verbs of striving, taking care, and the like, the sense is completed by ὅπως with the Future Indicative (negative μή). Sometimes the verb of striving is omitted and ὅπως with the Future used alone with the force of an imperative, 'Be sure that'; 'Mind that.'

**καὶ τὰ Παναθήναια.** Internal or Cognate Accusative. The great Panathenaic festival was celebrated every four years in honour of Athena. The procession to the temple of the goddess was represented by Pheidias on the frieze of the Parthenon. *καὶ*, *i.e.* as well as at Epidaurus.

**τῆς τέχνης.** Verbs denoting envy, admiration, and the like, take a Genitive of that to which the emotion is due.

**τὸ σῶμα.** R. § 77.

**καλλίστοις** in agreement with *ὑμῖν* which is suggested by *ὑμῶν τῇ τέχνῃ*.

**530 C. μὴ γιγνώσκοντα.** Conditional use of the participle, 'unless he knows.'

**γοῦν.** This particle is regularly employed to introduce the ground upon which a statement has been made or a position taken up. Cf. *infra*. 540 D γοῦν ἂν ἔγωγε οἶα στρατηγὸν πρέπει εἰπεῖν. So in Aristophanes, *e.g.* *Frogs* 289 ΔΙ. ποῖόν τι; ΞΑ. δεινόν· παντοδαπὸν γοῦν γίγνεται.

**Μητρόδωρος ὁ Δαμψακηνός.** Metrodorus of Lampsacus, a city of Asia Minor at the northern end of the Hellespont, was a friend of Anaxagoras the philosopher and interpreted Homer allegorically, understanding the various deities to represent physical phenomena. He flourished in the 1st half of the 5th century B.C.

**Στησίμβροτος ὁ Θάσιος.** Stesimbrotus of Thasos, an island in the Aegean off the coast of Thrace, flourished in the middle of the 5th century B.C. and wrote a work upon Homer. He is mentioned also by Xenophon.

**Γλαύκων.** Probably an Athenian, since no local adjective is attached to his name, and to be identified with the Glaucon of whom Aristotle speaks (*Poetics*, 1461 b 1) as condemning the hasty conclusions drawn by some commentators as to a poet's meaning.

**530 CD. ὥς οὔτε Μητρόδωρος...έγώ.** The sentence was begun apparently as a comparative one (*ὥς*=in such manner as) and the predicate would naturally be *ἔσχεν εἰπεῖν* simply=was able to speak. But to the verb *εἰπεῖν* is appended an object *διανοίας* and thus there is added a fresh comparison *οὕτω πολλὰς καὶ καλὰς ὅσας ἐγώ*. For the irregular construction of the sentence we may compare 534 AB. The irregularity might be removed either by reading, with

Mr H. Richards, ὥστ' for ὥς, or by taking the conjunction in a causal sense=since.

530 D. εὖ λέγεις='I am glad to hear it.' Cf. supr. 530 B.

Ὀμηριδῶν. The word Ὀμηρίδαι occurs elsewhere in Plato (*Rep.* 599 E; *Phaedr.* 252 B) always in the sense 'devotees of Homer.' These Ὀμηρίδαι must not be confused with the clan in Chios mentioned by Strabo as bearing that name.

ἔτι ποιήσομαι σχολήν. Observe that the Middle Voice (ποιεῖσθαι), not the Active (ποιεῖν), is used with a noun to form a periphrasis equivalent in meaning to a simple verb (e.g. here σχολάσω). 'Some day I shall take an opportunity.'

τοσόνδε. As a rule τοσοῦτος refers to what has preceded, τοσόσδε to what follows.

531 A. Ὀμήρου. Homer is the name given to the putative author of the *Iliad* and the *Odyssey*. Other works too were attributed to him in antiquity such as the *Thebais* (Paus. IX. 9. 5), the *Cypria* and the *Epigoni* (Herod. II. 117; IV. 32). Of Homer nothing is known. It is probable that the *Iliad* and the *Odyssey* as we have them are not the original work of a single man but have undergone a process of interpolation, alteration, and addition at the hands of several poets.

Ἡσίοδου. Hesiod was a Boeotian poet of early but uncertain date. The chief works attributed to him are (i) Ἔργα καὶ Ἡμέραι, (ii) Θεογονία, (iii) Ἀσπὶς Ἡρακλέους, (iv) ἡ οἶαι. The last of these has not come down to us.

Ἀρχιλόχου. Archilochus, a lyric poet belonging to the island of Paros, flourished in the 1st half of the 7th century B.C. He is credited with the invention of the iambic line and the most striking characteristic of his verse was its trenchant vigour (cf. Horace, *A. P.* 79 Archilochum proprio rabies armavit iambo). Fragments only of his poetry are extant.

531 B. ὦν πέρι μὴ ταῦτά λέγουσιν; If the relative pronoun introducing a clause has an indefinite antecedent, the clause is negated by μὴ, not οὐ.

531 C. ποτέ emphasising the question='pray.' Cf. tandem in Latin.

ἰδιωτῶν καὶ δημιουργῶν, i.e. men with and without special professions. For ἰδιώτης cf. note on 532 D.



περὶ θεῶν...ὁμιλούντων, ὡς ὁμιλοῦσι. Not infrequently the subject of a subordinate clause is introduced by anticipation in the sentence upon which that subordinate clause depends—sometimes as the direct object of the verb, sometimes in the genitive case governed by the preposition *περὶ*. Cf. inf. 531 E. R. §§ 250-1.

γενέσεις. The Accusative case here replaces *περὶ* with the Genitive.

531 D. ἄμεινον μέντοι νῆ Δία. Both *μέντοι* and *νῆ Δία* emphasize the adverb *ἄμεινον*.

ὦ φίλε κεφαλῇ. So 'carum caput' is used in Latin. Cf. Verg. *Aen.* IV. 354; Hor. *Carm.* I. 24. 2.

531 E. περὶ ὑγιεινῶν σιτιῶν ὅποιά ἐστιν. R. § 250.

τὸν ἄριστα λέγοντα γινώσεται ὅτι ἄριστα λέγει. R. § 244. Cf. inf. 533 C.

ἐν κεφαλαίῳ = *ad summam*, 'briefly,' 'in a word.'

532 A. οὐδὲ τὸν εὖ, sc. λέγοντα γινώσεται. Observe the force of *οὐδέ*; 'will not know the man who speaks well *either*,' i.e. any more than he will know the man who speaks ill.

532 B. τί οὖν ποτέ τὸ αἴτιον. For the use of *ποτέ* in a question, vid. *sup.* 531 C.

ὅταν μὲν τις...διαλέγεται...ἐπειδὴν δέ τις...μνησθῇ. Notice the change of conjunction and tense: 'when a man is talking...after he has mentioned.'

532 C. εὐπορῶ ὅτι λέγω. λέγω is pres. subj. in an indirect deliberative question. R. § 247.

ποιητικὴ γάρ πού ἐστι τὸ ὅλον. Notice the emphatic position of τὸ ὅλον. 'Surely it is the whole that is poetry.' By τὸ ὅλον is meant the whole which includes every part of poetic activity, the work of Hesiod, Archilochus, and the rest, as well as that of Homer. Cf. inf. 532 E γραφικὴ γάρ τίς ἐστι τέχνη τὸ ὅλον; 'It is the whole that we may call (*τις*) the art of painting?'

532 D. ὅλην emphatic, 'in its entirety.'

ὁ αὐτὸς τρόπος τῆς σκέψεώς ἐστι περὶ ἀπασῶν τῶν τεχνῶν. In effect, *περὶ ἀπασῶν τῶν τεχνῶν* repeats the force of *ἡντινοῦν* in the subordinate clause. 'After a man has acquired any other art whatsoever in its entirety, in the case of every art, there is the same method of enquiry,' sc. in regard to both the good and the bad in that art.



ὧν ὑμεῖς ᾔδετε τὰ ποιήματα, *i.e.* the poets.

**ιδιώτην ἄνθρωπον.** The rhapsode is a professional character, Socrates only an amateur, without special training. Cf. *Soph.* 221 C *ιδιώτην ἢ τινα τέχνην ἔχοντα θετέον εἶναι τὸν ἀσπαλιευτὴν: συφρ.* 531 C.

**532 E.** καὶ περὶ τούτου οὐ νῦν ἡρόμην σε. The Relative is attracted into the case of the antecedent. καί=for instance.

**παντὸς ἀνδρός**=‘in the power of any man.’ Genitive of Possession, R. § 106 (2). Cf. Dem. *Olynth.* 1. 16, τὸ μὲν οὖν ἐπιτιμᾶν ἴσως φῆσαι τις ἂν ῥᾷδιον καὶ παντὸς εἶναι.

**λάβωμεν γὰρ τῷ λόγῳ**=(lit.) ‘let us apprehend it with the argument’; *i.e.* ‘let us argue it out.’

**γραφικὴ γάρ τίς ἐστι.** The details of a discussion are regularly introduced by γάρ.

**καὶ γραφεῖς**=painters as well, *i.e.* as an art of painting.

**Πολυγνώτου.** The celebrated painter Polygnotus flourished in the middle of the 5th century B.C. A native of Thasos he received the citizenship of Athens where his chief works were to be found in the Temple of Theseus, the Anaceum, the Stoa Poikilé and the Propylaea. He also exercised his art to adorn the temple of Apollo at Delphi. His subjects were generally drawn from Homer and other poets of the Epic Cycle.

**ἀποφαίνειν.** Epexegetic or Explanatory Infinitive defining the activity in which skill (δεινός) is exhibited.

**ἃ εὖ τε γράφει καὶ ἃ μὴ.** We should have expected rather ἃ τε εὖ γράφει, as *infr.* 533 C ἃ τε εὖ ῥαψωδεῖ καὶ ἃ μὴ. For the negative μή cf. *syfr.* 531 B.

**533 A.** οὐκ ἔχει ὃ τι συμβάλλεται. For the mood of συμβάλλεται cf. 532 C εὐπορῶ ὅτι λέγω.

**ὅτου βούλει.** The relative pronoun is attracted into the case of its antecedent. Cf. *supr.* 532 E οὐ...ἡρόμην.

**εὐπορεῖ ὃ τι εἴπη.** Vid. *syfr.* 532 C.

**Δαιδάλου τοῦ Μητίονος.** Daedalus is a mythical character, the personification of skill in working in wood and stone; hence his name, Cunning the son of Craft. The legend relates that he was an Athenian, who jealous of his nephew's superior skill murdered him. Condemned to death by the Areopagus he fled to Crete where he won the friendship of Minos. He fashioned the

labyrinth in which the Minotaur was kept, but incurring the hostility of Minos fled from his wrath on wings constructed by himself. According to one version of the story he first descended to Earth at Cumae in Italy and dedicated there his wings. (Verg. *Aen.* VI. 14 ff.)

**Ἐπειοῦ τοῦ Πανοπέως.** Epeus with the help of Athena built the wooden horse by means of which Troy was captured. Cf. Hom. *Od.* VIII. 493 ἵππου κόσμον ἄεισον | δουρατέου τὸν Ἐπειὸς ἐποίησεν σὺν Ἀθήνῃ; Verg. *Aen.* II. 264.

**Θεοδώρου τοῦ Σαμίου.** Two famous Samian artists bore the name Theodorus. The first was the son of Rhoeucus and brother of Telecles, a statuary in bronze and sculptor in wood as well as an architect. He was engaged in the construction of the famous temples of Hera at Samos and Artemis at Ephesus. In conjunction with Telecles he made the wooden statue of Apollo Pythius for the Samians. He flourished circ. 600 B.C. The second Theodorus was the nephew of the first, being son to Telecles. He was a distinguished statuary in bronze and an engraver on metals and jewels. He practised his art during the earlier half of the 6th century B.C.

533 B. οὐκ ἔχων ὃ τι εἶπη. Cf. *supr.* 533 A οὐκ ἔχει ὅτι συμβάληται.

οὐδ' ἐν αὐλήσει γε οὐδὲ ἐν κιθαρίσει οὐδὲ ἐν κιθαρωδίᾳ οὐδὲ ἐν ῥαψωδίᾳ. Observe the repeated οὐδέ. 'No, nor in flute playing, nor again in playing the lyre, nor in singing to it either, nor yet in rhapsody, have you ever seen,' et cet.

**Ὀλύμπου.** Olympus was a mythical Mysian flute player belonging to the Mysian and Phrygian school of music, the chief figure in which was Marsyas whose pupil Olympus is sometimes said to have been.

**Θαμύρου.** Thamyrras was a celebrated Thracian lyrist who challenged the Muses to a contest and was struck with blindness for his presumption. He is represented in art with a broken lyre in his hand. Cf. (Eurip.) *Rhesus* 925 (the Muse is speaking) Θάμυριν δὲ ἡμῶν πῶλλ' ἐδέενασεν τέχνην; Hom. *Il.* II. 595.

533 C. Ὀρφέως. Like Thamyrras, Orpheus was a famous Thracian lyrist. So great was the power of his music that it drew rocks and trees after him (cf. Verg. *Eclog.* III. 46 Orpheaque in medio posuit *silvasque sequentes*), tamed the wild beasts, and even

overcame the most inexorable of deities, Hades. (Verg. *Georg.* IV. 455 ff.)

**Φημίον.** Phemius was a minstrel who was constrained to sing for the pleasure of the suitors in the hall of Odysseus in Ithaca. Cf. Hom. *Od.* XVIII. 331.

**Ἴωνος.** Nothing is known of Ion beyond what we learn in this dialogue.

**καίτοι ὅρα τοῦτο τί ἔστιν**=lit. 'And yet do you look at this, what it is,' *i.e.* 'However, look what this is.' For the subject of the subordinate clause made the object of the verb of the principal clause, cf. *supr.* 531 E, τὸν ἄριστα λέγοντα γινώσεται ὅτι ἄριστα λέγει. τοῦτο=τὸ ἐμὲ περὶ 'Ομήρου κάλλιστ' ἀνθρώπων λέγειν καὶ εὐπορεῖν.

**ἔρχομαι γέ σοι ἀποφαινόμενος.** In Herodotus and in Plato *ἔρχομαι* is used with the Future participle in the sense, 'I intend to,' 'I am about to.' But in Plato, *Phaedo* 100 B (*ἔρχομαι ἐπιχειρῶν σοι ἐπιδείξασθαι*) and here it is used with the present participle in the same meaning. Similarly *μέλλειν* is followed both by the present and by the future infinitive.

533 D. **γάρ** serves to introduce the detailed explanation. Cf. *supr.* 532 E.

**οὐκ ὃν παρὰ σοί**=(lit.) 'it not being in *your* power' (Latin *apud te*). Accusative Absolute, R. § 366. In the MSS. the letters *οὐ* appear to have been written once instead of twice, a mistake technically known as haplography. Some, however, accept the reading of the MSS. and assume that the use of a periphrastic form, made up of the participle of a verb and *εἶναι* in place of the simple verb (*e.g.* 530 B *πρέπον εἶναι=πρέπειν*), is here extended to the substantive verb itself, so that *ἐστι...οὐκ ὃν=οὐκ ἔστι*.

**ὁ νῦν δὴ ἔλεγον.** *Supr.* 532 C.

**ὥσπερ ἐν τῇ λίθῳ**, sc. *δύναμις ἐστι*. *λίθος* is feminine in gender only when it refers to a special kind of stone, *e.g.* ἡ διαφανὴς *λίθος*=crystal.

**Εὐριπίδης.** Euripides, one of the three great Attic tragedians, flourished in the latter half of the 5th century B.C., the dates traditionally assigned for his birth and death being 480 B.C. and 406 B.C. He was a friend of Anaxagoras, the philosopher, and keenly interested in physical enquiry. Cf. *e.g.* frag. 271.

**Μαγνητὶς**=of Magnesia, a town in Caria near the river

Maeander. Pliny (*N. H.* xxxvi. 127), citing as his authority for the statement Nicander, declares that the stone was so called from the name of its discoverer, Magnes.

Ἡρακλείαν = of Heraclea, a town in Caria some 25 miles south of Magnesia. But popularly, no doubt, the adjective was understood to connect the stone owing to its power of attraction directly with Heracles, the embodiment of physical force.

ὥστε δύνασθαι...ὥστ' ἐνίστε ὄρμαθός...ἡρτηται. Notice the variation of mood. With the infinitive ὥστε introduces a result closely connected with and subordinated to the action of the clause, upon which the ὥστε clause depends; with the indicative ὥστε introduces what is in effect an independent sentence.

533 E. ὄρμαθός ἐξαρτάται. Contrast the tense of ἐξαρτάται with ἡρτηται above. 'A hanging string is formed' > < 'A string hangs suspended.'

534 A. καὶ οἱ μελοποιοί. The subject is repeated after the intervening ὥσπερ clause. καὶ is added in reference to the other members of the comparison, viz. οἱ κορυβαντιῶντες.

εἰς τὴν ἁρμονίαν καὶ εἰς τὸν ῥυθμόν. A harmony is a combination of notes. Rhythm depends upon the order in which stressed and unstressed syllables are arranged.

καὶ κατεχόμενοι...ἡ ψυχὴ τοῦτο ἐργάζεται. κατεχόμενοι agrees with οἱ μελοποιοί, which was intended to serve as the subject to the verb. But after the intervening ὥσπερ clause the form of the subject is changed to τῶν μελοποιῶν ἡ ψυχὴ, and the participle κατεχόμενοι is left without any grammatical construction.

ὅπερ αὐτοὶ λέγουσι. The antecedent to the relative pronoun is not τοῦτο but the whole sentence τῶν μελοποιῶν ἡ ψυχὴ τοῦτο ἐργάζεται.

λέγουσι γὰρ δῆπουθεν κ.τ.λ. Cf. e.g. Pind. *Ol.* ix. 40-1; *Pyth.* vi. 1-2; Bacchylides ix. 10; Aristoph. *Birds* 748 f.; Leonidas of Tarentum, *Anthol.* i. 1; Horace *Carm.* iv. 2. 28 f.

534 B. ἅτε οὖν οὐ τέχνη ποιοῦντες...λέγοντες. These participles suggest that a plural subject will follow, instead of which ἕκαστος, grammatically singular, is substituted. Cf. *supr.* 534 A.

ὥσπερ σὺ περὶ Ὅμηρου, sc. πολλὰ λέγεις καὶ καλά.

534 C. διθυράμβους. The dithyramb was a form of poetry orgiastic in character and probably of Eastern origin. It is first

mentioned in a fragment of Archilochus (vid. *supr.* 531 A) who says that he knows well how to lead off the dithyramb when his brain is smitten with wine as with a thunderbolt. It was greatly advanced by Arion of Lesbos (circ. 600 B.C.) who is thus sometimes called its inventor. He apparently organised and trained choruses to sing it and is said to have given to it a more 'tragic' tone. This may mean that he restrained the extravagance of the dance by which it was accompanied. It was from the dithyramb that, according to Aristotle (*Poet.* I. 4), Greek tragedy took its rise.

**ἐγκωμία.** These were laudatory odes. Pindar wrote many such.

**ὑπορχήματα.** These were choral hymns, resembling paeans, sung with dance and gesture and written mostly in cretics (— ~ —). Fragments of *ὑπορχήματα* are extant composed by Pindar, Simonides and Bacchylides.

**ἐπη.** Poems in hexameter verse, heroic or didactic, such as Homer's *Iliad* and Hesiod's *Works and Days*.

**ἱάμβους.** Such verses as those of Archilochus, vid. *supr.* 531 A.

**τὰ δ' ἄλλα φαῦλος.** Accusative of Respect, R. § 79.

**τούτοις χρήται ὑπηρέταις.** Observe *ὑπηρέταις*, used predicatively without the article, = 'as servants.' Cf. *infr.* 537 C *τέχνην ταύτην ἔχει*.

534 D. **οἷς νοῦς μὴ πάρεστιν.** For the negative cf. *supr.* 531 B.

**Τύννιχος ὁ Χαλκιδεύς.** Tynnichus is only a name to us. We hear of him in a story told of Aeschylus, which relates that the latter refused to write a paean, a choral hymn of thanksgiving and praise proper to Apollo, on the ground that the paean of Tynnichus, like an ancient statue, possessed a venerable sanctity which no new work could hope to rival. Chalcis was a city of Euboea so called from the copper mines (*χαλκός*) near it.

**ἀτεχνῶς** (to be distinguished by its accent from *ἀτέχνως* = unskilfully) = 'exactly,' 'precisely,' and modifies the clause *ὅπερ αὐτὸς* (*i.e.* Τύννιχος) λέγει. Cf. *supr.* 532 C *ἀτεχνῶς νυστάζω* = 'I simply nod.'

**ὅπερ αὐτὸς λέγει.** The antecedent to the relative is the phrase *εὐρημά τι Μοισᾶν*, not *εὐρημά τι* alone.

**Μοισᾶν** = Μουσῶν. The form is due to the fact that the phrase is a quotation from Tynnichus. Cf. *infr.* 535 B.

535 A. **ἅπτει...τῆς ψυχῆς.** Verbs of Touching are followed by the Genitive. R. § 112.



535 B. ὅ τι ἂν σε ἔρωμαι. For the double Accusative cf. R. § 66. τοὺς θεωμένους. Observe that this word which means strictly 'spectators' comes to be used generally for 'audience.'

τὸν Ὀδυσσέα κ.τ.λ. Hom. *Od.* XXII. 2 ff.

οὐδόν. This is the Homeric form which is preserved in the reminiscence of the passage in the poet. Cf. *supr.* 534 E.

Ἀχιλλέα ἐπὶ τὸν Ἑκτορα ὀρμώντα. Hom. *Il.* XXII. 131 ff.

τῶν περὶ Ἀνδρομάχην ἐλεινῶν τι. Hom. *Il.* VI. 390 ff.; XXIV. 725 ff.

ἣ περὶ Ἑκάβην. Hom. *Il.* XXII. 79 ff.; XXIV. 748 ff.

ἣ περὶ Πρίαμον. Hom. *Il.* XXII. 33 ff.; XXIV. 477 ff.

πότερον ἔμφρων εἰ ἢ ἔξω σαυτοῦ γίγναι. The idea that the poet when engaged in composition is no longer himself but is possessed by an alien power—an idea here extended to apply to the rhapsode—is found in Plato also in *Phaedrus* 245 A; *Apology* 22 B; *Meno* 99 C; *Laws* 719 C. Compare Aristotle's division of poets into εὐφνεῖς and μανικοί, the latter being further defined as ἐκστατικοί (Aristot. *Poet.* 1455 a 32). The thought has reappeared in modern literature, e.g. in Shakespeare, *Midsummer Night's Dream*, Act v. Sc. 1:—

'The poet's eye in a fine frenzy rolling

Doth glance from heaven to earth, from earth to heaven.'

535 C. οἷς λέγεις. The Relative is attracted into the case or its antecedent. Cf. *supr.* 532 E, R. § 41.

Ἰθάκη. Ithaca, an island off the coast of Acarnania to the west of Greece, was the home of Odysseus.

Τροία. Troy was a district in the north west of Asia Minor. Its chief city was Ilium, the capital of Priam, which was taken and sacked by the Greeks after a siege of ten years. Its site has been identified with the modern Hissarlik where important archaeological discoveries have been made.

δακρύων ἐμπίμπλανται. Words denoting fullness and the reverse are followed by the Genitive Case. R. § 113.

ὀρθαὶ αἱ τρίχες ἴστανται. Observe the tense and the position of the adjective = 'rises on end.'

ὑπὸ φόβου. ὑπὸ is employed with the Genitive to denote cause especially with words denoting feelings, which may be thus easily personified.



535 D. κλάη τε...ἢ φοβῆται. For ἢ answering to τε cf. *Theaetetus* 143 C αἱ μεταξύ τῶν λόγων διηγήσεις περὶ αὐτοῦ τε...ἢ αὐτὸ περὶ τοῦ ἀποκρινομένου.

πλέον ἢ ἐν δισμυρίοις ἀνθρώποις. So in Xenophon, *Oec.* 21. 3 πλέον ἢ ἐν διπλασίῳ χρόνῳ = 'in more than twice the time.' The number appears to represent a rough estimate of the adult free male population of Athens at that time.

οὐ πάνυ = 'Not altogether,' and so, by the figure of speech called Litotes or Understatement, it becomes equivalent to a very decided negative, 'Assuredly not'; 'By no means.'

ὥς γε τάληθες εἰρήσθαι. The Infinitive with ὥς is often used absolutely with a limiting or defining force. Cf. ὥς ἔπος εἰπεῖν = 'so to say'; ὥς συνελόντι εἰπεῖν = 'to speak concisely.' R. § 340.

τῶν θεατῶν τοὺς πολλοὺς ταῦτά ταῦτα ἐργάζεσθαι. Vide for the double Accusative R. § 74; for the position of the Genitive R. § 102. Cf. 530 A τὰ πρῶτα τῶν ἄθλων. ὑμεῖς = you rhapsodists.

535 E. δεινὸν ἐμβλέποντας. Adverbial Accusative. R. § 72 (3). καθίσω = exactly the English, 'set.'

ὦν ἐγὼ ἔλεγον. Cf. on *supr.* 532 E περὶ τοῦτου οὐ νῦν ἡρόμην.

536 A. ἀνακρεμαννὺς ἐξ ἀλλήλων τὴν δύναμιν. Cf. 535 E ἀπ' ἀλλήλων τὴν δύναμιν λαμβάνειν. Strictly these phrases should express the mutual reaction of A on B and B on A. But they are applied to denote the repetition of an action in a fresh direction, as the meaning evidently is that the magnetic power passes from A to B and from B to C, not that it passes back again from B to A.

ἐκ πλαγίου...δακτυλίων, 'suspended sideways from the rings that hang from the Muse.'

536 AB. καὶ ὁ μὲν τῶν ποιητῶν...ἔχεται γάρ. 'And one of the poets is in dependence on one Muse, another on another. We use the expression "is in the possession of." But it is the same thing. For he is in her grasp.'

αὐτό = ἐξήρηται. Observe the article τό used as a pronoun. Cf. 537 A τοῖν.

536 B. Ὀρφέως. Vide *supr.* 533 C.

Μουσαῖον. Musaeus, a mythological personage, was associated in some legends with Orpheus, whose son he is said to have been. Several poetical compositions and a number of oracles were

attributed to him. Other legends connect him with the famous family of the Eumolpidae and the worship of Demeter at Eleusis.

ἐπειδὴν μὲν τις ἄλλου του ποιητοῦ ᾄδῃ. Sc. μέλος which is inserted in the corresponding clause below.

εὐπορεῖς ὅ τι λέγῃς. Cf. *supr.* 532 C.

536 C. τοῦ θεοῦ. Possessive Genitive. R. 106 (2).

σχημάτων καὶ ῥημάτων. Notice the verbal jingle. So in Aristoph. *Frogs* 463 τὸ σχῆμα καὶ τὸ λῆμ' ἔχων. For the Genitive Case cf. *supr.* 535 C; R. § 113.

τῶν δὲ ἄλλων οὐ φροντίζουσιν. Verbs denoting 'care for' and 'neglect' are followed by the Genitive Case. Cf. R. § 100 (3).

ὅ μ' ἐρωτᾷς. Cf. *supr.* 533 C, 532 B. For the double Accusative cf. 535 B.

536 D. οἶμαι οὐδ' ἂν σοὶ δόξαιμι. οἶμαι is parenthetic = 'methinks.' Observe οὐδὲ σοί = 'to you either' (*i.e.* any more than to myself).

536 E. ὧν Ὅμηρος λέγει. The relative is attracted into the case of the suppressed antecedent. Cf. *supr.* 532 E, 535 E.

περὶ οὐδενὸς ὅτου οὔ = 'about everything.' R. § 44.

ὧν σὺ μὲν τυγχάνεις οὐκ εἰδώς. For the attraction of the relative cf. *supr.* ὧν Ὅμηρος λέγει.

καὶ ταῦτα ποῖα ἐστίν. The question is an incredulous one, as generally when the interrogation is prefaced by καί. For the force of ποῖα cf. *infr.* 541 C.

537 A. ἃ λέγει Νέστωρ. Hom. *Il.* XXIII. 335 ff.

περὶ τὴν καμπήν, 'about the turn': 'the turn' formed the half-way point of the διαύλος, the race out and in. Cf. Aesch. *Agam.* 344 κάμψαι διαύλου θάτερον κῶλον πάλιν.

τῇ ἵπποδρομίᾳ τῇ ἐπὶ Πατρόκλῳ = 'the chariot racing for (*i.e.* in honour of) Patroclus.'

κλινθῆναι δὲ κ.τ.λ. The quotation presents the following variations from the received text of Homer (i) κλινθῆναι δὲ καὶ αὐτός for αὐτὸς δὲ κλινθῆναι, (ii) ἐνξέστω for ἐνπλέκτω.

κλινθῆναι. Infinitive used with the force of an Imperative. So below, κένσαι, εἶξαι, and ἀλέασθαι.

ἦκ' ἐπ' ἀριστερὰ τοῖν = 'slightly to the left of them' (*i.e.* the horses). Observe the Epic form τοῖν for τοῖν, the article being used in Homer as a pronoun.

537 B. πλήμνη κύκλου ποιητοῖο = 'the nave of the wrought wheel.'

δοᾶσεται. Subjunctive Mood.

λίθου. For the case cf. *supr.* 535 A ἄπτει...τῆς ψυχῆς.

537 C. εἴτε ὀρθῶς λέγει...εἴτε μή. Sc. ὀρθῶς. In indirect questions introduced by εἰ (=whether) μή may be used as well as οὐ.

πότερον ὅτι τέχνην ταύτην ἔχει. τέχνην is used predicatively and hence there is no article. 'Because he has this as an art,' i.e. 'because this is his art.' For the attraction of ταύτην into the gender of τέχνην cf. R. § 51.

οὐκοῦν ἐκάστη τῶν τεχνῶν...γιγνώσκειν. Compare the argument *supr.* 531 B. There the mastery of a particular artist over a particular subject-matter was developed to shew that Ion's skill, if an art, should apply to all poets; here it is used to prove that Ion can know nothing of any poet. The contradiction is only apparent. Ion is ignorant of the scope and standards of criticism. Hence he is an equally incompetent critic of all poets and is further unable to distinguish the subject-matter of the art, to which he lays claim, from those of seamanship, medicine, strategy and the like.

537 D. τὴν μὲν ἑτέραν...τὴν δ' ἑτέραν. Observe that ἑτέραν is predicative. 'Do you say that one art is one and another another?'

ἀρα ὥσπερ ἐγὼ τεκμαιρόμενος, ὅταν...ἑτέρων, οὕτω καλῶ...οὕτω καὶ σύ; The first οὕτω sums up the ὅταν clause; the second οὕτω answers to ὥσπερ. 'Do you too judge as I do and when one art is mastery of one subject-matter and the other of another, in that case (οὕτω) call the one art one and the other different?'

537 E. ὁπότε γε—εἴη='inasmuch as it would be possible.' For the mood cf. R. § 299.

538 B. περὶ τῶν ἐπῶν ὧν εἶπες. Cf. *supr.* 536 E.

εἴτε καλῶς λέγει εἴτε μή. Cf. *supr.* 537 C.

ἑτέρα ἐστὶ τῆς ἡνιοχικῆς. For ἕτερος followed by the Genitive Case cf. *infr.* 540 A; Thuc. I. 28 φίλους...ἑτέρους τῶν νῦν ὄντων; R. § 133.

538 C. τῷ Μαχάονι. Machaon, a son of Aesculapius, with his brother Podaleirius led thirty ships with men from Tricca, Ithome and Oechalia to assist Agamemnon against Troy. He acted as surgeon to the Greek forces and was wounded by Paris but rescued by Nestor.

Ἑκαμήδη. Hecamede, daughter of Arsinous, king of Tenedos, was assigned, when Achilles sacked that island, to Nestor 'for that he was foremost of all in counsel' (*Il.* XI. 627).

καὶ λέγει πως οὕτως. The quotation is made up from three lines, viz. *Il.* XI. 639-40 (οἶνω...χαλκείῃ) and *ibid.* 630 with substitution of παρά for ἐπί. φησὶν is of course parenthetical (=inquit) as *supr.* 537 A.

οἶνω Πραμνείῳ. Pramnian wine was a rough, strong brand, so called according to the Ancient Scholiasts from a Mount Pramnē which was placed by them in various localities.

κνή. Epic Aorist, κνάω = 'I scrape,' 'I grate.'

εἶτε ὀρθῶς λέγει εἶτε μή. Cf. on *supr.* 537 C.

ιατρικῆς...ῥαψωδικῆς. Sc. τέχνης. For the Genitive Case cf. 532 E, R. § 106 (2).

538 D. ἡ δὲ μολυβδαίνῃ κ.τ.λ. The quotation is from *Il.* XXIV. 80-2 describing the descent of Iris from Olympus by command of Zeus in search of Thetis. The variations from the received text of Homer are (i) ἵκανε for ὄρουσεν, (ii) ἐμμεμανῖα for ἐμβεβανῖα, (iii) μετ' ἰχθύσι for ἐπ' ἰχθύσι, (iv) πῆμα for κῆρα.

ἐμμεμανῖα. Perfect Participle, equivalent in force to an adverb, 'furiously.'

φῶμεν = 'Are we to say?' R. § 227.

ἀλειτουργικῆς τέχνης...ῥαψωδικῆς. Cf. *supr.* 538 C.

κρίναι. Epexegetic or explanatory Infinitive, defining in what regard these verses belong to the art of the fisherman or the rhapsode. Cf. *supr.* 532 E.

σοῦ ἐρομένου, εἰ ἔροιό με. The hypothetical clause repeats in another form the force of the Genitive Absolute. 'When you ask me, if you were to do so.'

538 E. ἔθι μοι ἔξευρε καὶ κ.τ.λ. For μοι (=pray) cf. 530 A ἡμῖν. καὶ τὰ τοῦ μάντεως = 'also what belongs to the prophet,' i.e. in addition to the examples already given of what belongs to the fisherman, the physician and the chariot-driver.

πολλαχοῦ μὲν γὰρ καὶ ἐν Ὀδυσσεΐᾳ λέγει, answered below by πολλαχοῦ δὲ καὶ ἐν Ἰλιάδι.

οἶον καὶ ᾧ κ.τ.λ. = 'to take one example what' et cet.

ὁ τῶν Μελαμποδιδῶν μάντις Θεοκλύμενος. Melampus was according to the ancient tradition the first mortal who possessed prophetic powers. He was a dweller in Pylos but became a ruler of Argos (*Od.* xv. 225 ff.). Theoclymenus was a descendant of Melampus who inherited his prophetic gift. He had slain one of his kinsmen in Argos and had fled from vengeance to Pylos where

he fell in with Telemachus who had gone thither to seek news of his father, Odysseus. Theoclymenus induced Telemachus to take him in his company back to Ithaca (*Od.* xv. 270 ff.).

**539 A. δαιμόνιοι κ.τ.λ.** The quotation is from *Od.* xx. 351-7 with the following variations from the received text of Homer; (i) δαιμόνιοι for ἄ δειλοί, (ii) γυῖα for γούνα, (iii) εἰδώλων τε for εἰδώλων δέ, (iv) l. 354 (αἷματι δ' ἐρράδαται τοῖχοι καλά τε μεσόδμαι) is omitted.

τί κακὸν τόδε πάσχετε = 'What evil is this ye suffer?'

ὑμέων. Epic form = ὑμῶν.

εἰλύαται. Perf. Indic. Pass. 3rd pers. *plural* of εἰλύω.

νέρθε τε γυῖα = 'And limbs beneath' (viz. your heads and faces).

**539 B. οἶον καὶ ἐπὶ τειχομαχίᾳ. λέγει γὰρ καὶ ἐνταῦθα.** For οἶον καὶ cf. *supr.* 538 E. For γὰρ introducing the particular passage cited cf. *supr.* 532 E. The lines which follow are quoted from *Il.* xii. 200-7 with the substitution of (i) ἐγκάβαλ' for ἐνὶ κάβαλ', (ii) ἔπετο for πέτετο.

ἐπ' ἀριστερὰ λαὸν ἑέργων = 'skirting the host on his left' (lit. leftwards).

**539 C. λήθετο...κόψε, sc. ὁ δράκων.**

αὐτόν = τὸν αἰετόν.

ἔθεν. Epic form, here = ἐαυτοῦ.

**539 D. καὶ σύ γε, ὦ Ἴων, ἀληθῆ ταῦτα λέγεις** = 'And *you*, Ion, are right in saying so.' καὶ σύ γε implies 'you, no less than I.'

ἔθι δὴ καὶ σύ. For δὴ, used hortatively with the Imperative, cf. 538 D σκέψαι δὴ. καὶ σύ = 'you, in your turn.'

**539 E. ἐπειδὴ καὶ ἐμπειρότερος εἰ ἐμοῦ.** καὶ = 'further,' 'besides.' For the genitive of comparison ἐμοῦ cf. R. § 132.

τῶν Ὀμήρου. Adjectives denoting skill and lack of skill are followed by the Genitive Case.

ἐγὼ μὲν φημι. The answering clause with δέ is left to be supplied (e.g. οἱ δὲ ἄλλοι ὅσα δὴ ποτέ φασι. 'I say everything, the rest as much as ever they do say.'). Thus μὲν comes to be used to emphasize the pronoun = 'I, Socrates, say everything.'

**540 A. τῆς ἡνιοχικῆς, sc. τέχνης.** For the case cf. 538 B.

οὐκοῦν καὶ ἑτέραν, κ.τ.λ. καὶ is to be taken with the whole clause = 'Then you admitted further that' et cet.

οὐδὲ ὁ ῥαψῳδός = 'nor the rhapsode either.' Cf. *supr.* 532 A.

πλήν γε ἴσως τὰ τοιαῦτα, sc. πάντα γνῶσεται ὁ ῥαψῳδός.



540 B. τὰ τοιαῦτα δὲ λέγεις κ.τ.λ. τὰ τοιαῦτα is the object of the verb; the clause πλὴν...τεχνῶν is a completion of the predicate. "By 'such passages' you mean something like (σχεδόν τι) 'with the exception of what belongs to the other arts.'" We should have expected however rather πλὴν δὲ τὰ τοιαῦτα κ.τ.λ. but the expression is colloquially inexact. Cf. R. § 68.

540 C. οὐδὲ τοῦτο, sc. γνώσεται = 'he will not know this *either*,' i.e. any more than what a man in command should say in a tempest at sea.

ἀλλ' οὐχ ὁ βουκόλος = 'and not the neatherd.' Observe that Greek uses the adversative, English the copulative conjunction.

540 D. τί δέ; = quid? Anglice, Oh!

γνοίην γοῦν ἂν ἔγωγε οἷα στρατηγὸν πρέπει εἰπεῖν. For the force of γοῦν cf. *supr.* 530 C. The pronoun is emphatic = 'At any rate I would know what it is fitting that a general should say.' Note the change from the Dative depending on *πρέπει* to the Accusative which is the subject of the dependent Infinitive.

ἴσως γάρ εἰ καὶ στρατηγικός = 'Perhaps you have a talent for generalship too,' i.e. as well as for rhapsody.

καὶ γὰρ εἰ ἐτύχανες ἵππικός ὢν, κ.τ.λ. For *τυγχάνω* with the participle cf. R. § 368. Observe the variation of tense through this and the following sentence. 'If you *were* skilled in horses (Imperfect), you would have known (Aorist) good and bad driving (viz. in the *past*, when you had your opportunity, *supr.* 538 B). But if I had asked you, what would you have answered?' (Both tenses Aorist referring to the past, viz. 538 B.)

ἵππαζομένους = 'driven' *not* 'ridden.'

ἦ...ἦ. Cf. Latin *quâ...quâ*.

οὐκοῦν εἰ καὶ τοὺς εὖ καθαρίζοντας, κ.τ.λ. καί = 'again,' introducing a further example.

ἀλλ' οὐχ ἦ ἵππεύς = 'and not *qua* horseman.' Cf. *supr.* 540 C.

541 A. οὐκοῦν καὶ ὅστις ἀγαθὸς στρατηγὸς τυγχάνει ὢν, ἀγαθὸς καὶ ῥαψῳδὸς ἐστίν. The first καί (= 'further,' 'again') adds this proposition to the preceding converse one (ὅστις ἄρα ἀγαθὸς ῥαψῳδὸς ἐστίν, οὗτος καὶ ἀγαθὸς στρατηγὸς τυγχάνει ὢν); the second καί (= 'also,' 'too') marks the parallelism between ῥαψῳδὸς and στρατηγός.

ἐκεῖνο μὴν. μὴν, a strong form of μέν, emphasizes the pronoun. Cf. on *supr.* 539 E.



541 B. καὶ ταῦτά γε ἐκ τῶν Ὀμήρου μαθών. καὶ ταῦτα (cf. Latin *idque*) is used, generally with a participle, to add some circumstance upon which emphasis is laid. Cf. R. § 358.

τί δή ποτ' οὖν. Notice the accumulation of particles. 'Why then, pray, why.'

ἀμφοτέρα = 'in both respects.' Cf. *supr.* 534 C τὰ δ' ἄλλα φαῦλος: R. § 79.

541 C. ῥαψωδοῦ... χρυσῷ στεφάνῳ ἐστεφανωμένον. For the splendid attire of the rhapsode cf. *supr.* 530 B; 535 D.

ἡ μὲν γὰρ ἡμετέρα... πόλις... ἡ δὲ ὑμετέρα, sc. Ephesus (*supr.* 530 A) and Athens. After the defeat of the Persian invasion in 478 B.C. a league was formed by the Greek states to protect themselves, especially those of their number who dwelt on the east of the Aegæan sea, from the power of Persia. In the beginning no single state had suzerainty over the rest, but in the course of time the predominance and activity of Athens enabled her to reduce her fellow-members of the league to a position of dependence. In return for money contributions Athens undertook to equip and maintain a fleet and to suppress any Persian attempt at aggression. The money so obtained was used indeed to form a fleet, but that fleet was employed against recalcitrant allies. Thus cities like Ephesus ceased to have their own foreign policy and therefore no longer required generals.

οὐκ ἄν με ἔλοιτο στρατηγόν. For the double Accusative after αἰρεῖσθαι cf. *infr.* δν... στρατηγὸν ἤρηνται; Ἴωνα δ' ἄρα... οὐχ αἰρήσεται στρατηγόν (541 D); R. § 68.

Ἀπολλόδωρον τὸν Κυζικηνόν. Cyzicus is a city situated on an island in the Propontis off the coast of Mysia, with which it was connected by a bridge and later by a mole, which has since become a considerable isthmus. Nothing is known of Apollodorus beyond what is stated here, viz. that he was a foreigner appointed by Athens to one of her military commands. This statement is repeated in Aelian (XIV. 5) who flourished in the latter half of the 3rd century A.D. Athenaeus (circ. 230 A.D.) refers (XI. p. 506) to this passage as an instance of Plato's 'malignity,' although no aspersion seems to be cast upon the generals mentioned who are simply instanced as foreigners taken by Athens into her service.

ποῖον τοῦτον; sc. οὐ γινώσκω = lit. 'what sort of a fellow (is) this (whom) I do not know?' ποῖος is frequently used in dialogue

to refer contemptuously to some person or thing mentioned by a previous speaker. Cf. *supr.* 536 E: *Theaetetus* 180 B (Σωκράτης) ἀλλ', οἶμαι, τὰ τοιαῦτα τοῖς μαθηταῖς ἐπὶ σχολῆς φράζουσιν οὓς ἂν βούλωνται ὁμοίους αὐτοῖς ποιῆσαι. (Θεαίτητος) ποίοις μαθηταῖς, ᾧ δαίμονι; So in Aristophanes, *Knights* 32 ποῖον βρέτας σύ γ'; *Clouds* 247; *Wasps* 1202. The question comes to be one in form only, the effect being to repeat derisively the expression of the previous speaker; so apparently here, ποῖον τοῦτον; = 'That fellow! Pooh!' The contemptuous tone is of course in keeping with Ion's character (vide *Introd.* p. xix) but may have given rise to the charge of 'malignity' referred to in the preceding note.

541 D. καὶ Φανοσθένη τὸν Ἄνδριον καὶ Ἡρακλείδην τὸν Κλαζομένιον, sc. οὐ γινώσκεις. Andros is one of the Cyclades, a group of islands in the Aegaeon, south of Euboea and east of Attica. Phanosthenes is mentioned by Xenophon (*Hell.* I. 5. 18) as having been sent by the Athenians in the year 407-6 B.C. with four ships to replace Conon at Andros. Of Heracleides nothing is known. Clazomenae, a city of Asia Minor, was situated on the north side of the promontory formed by Mt Corycus which juts out into the Aegaeon sea opposite the island of Chios.

Ἴωνα δ' ἄρα τὸν Ἐφέσιον. ἄρα (observe the accent) is inferential = 'then.'

οὐκ Ἀθηναῖοι μὲν ἔστε οἱ Ἐφέσιοι τὸ ἀρχαῖον καὶ ἡ Ἐφεσος οὐδεμιᾶς ἐλάττων πόλεως; Observe that μὲν is here answered by καί, antithesis passing into coordination. Cf. *supr.* 535 D where coordination (κλάη τε) passes into alternation (ἢ φοβῆται). τὸ ἀρχαῖον is an adverbial accusative defining the extent of the application of the verb (R. § 79). For the genitive of comparison πόλεως cf. 539 E ἐμοῦ.

Both Herodotus (I. 147. 2) and Thucydides (I. 2. 6) declare that the Ionian cities in Asia Minor, of which Ephesus was one, were settled as colonies from Athens. The former historian, however, maintains that the settlers included representatives of many peoples who had no claim to the name Ionian, while even the Athenians among them, who esteemed themselves the truest Ionians of all, took their wives from the Carians on whose lands they settled (Herod. I. 146. 4).

541 E. ἀλλὰ γὰρ σύ, κ.τ.λ. The conjunctions mark the transition to the dilemma with which the dialogue concludes; 'But really.'

εἰ μὲν ἀληθῇ λέγεις...τὴν περὶ Ὀμήρου σοφίαν. This sentence is repeated in a shorter form in 542 A, εἰ μὲν οὖν...ἄδικος εἶ, and is, in this shortened form, contrasted with the sentence εἰ δὲ μὴ τεχνικὸς...οὐδὲν ἀδικεῖς.

ὅστις...φάσκων ἐπιδείξειν ἑξαπατᾶς. Observe that the relative ὅστις imparts a causal force to the sentence = 'since you.' φάσκειν (cf. *dictitare* in Latin) is often used in the sense of saying *what is not true*, professing, pretending. The verb ἐπιδεικνύναι and the corresponding noun ἐπίδειξις are applied especially to a rhetorical display.

πολλοῦ δείς. Cf. R. § 130.

ὅς γε οὐδὲ ἅττα ἐστὶ ταῦτα...ἑθέλεις εἰπεῖν. The addition of γε to the relative pronoun confers upon it a causal force. So εἰ γε = since. Observe the force of οὐδέ: 'since you will not tell even what these subjects are,' sc. much less give an exhibition of your art (ἐπιδεικνύναι).

πάλαι ἐμοῦ λιπαροῦντος = 'although I have long been begging you.' πάλαι is used with the present tense to express an action begun in the past and still being continued. Cf. the use in Latin of *iam pridem* and in French of *depuis longtemps*.

ὁ Πρωτεύς. Proteus was a sea-god who possessed prophetic powers but would only display them if caught and held securely in spite of the diverse forms which he assumed. Cf. *Od.* IV. 455 ff.; Verg. *Georg.* IV. 440.

ἕως τελευτῶν...ἀνεφάνης. ἕως referring to a definite point in past time is followed by the Indicative Mood. τελευτῶν, the present participle of τελευτῶ (= lit. 'ending'), is used as the equivalent of an adverb 'at last.'

τὴν περὶ Ὀμήρου σοφίαν. Cf. *supr.* 534 C τὰ δ' ἄλλα φαῦλος, 541 B.

542 A. ὅπερ νῦν δὴ ἔλεγον = 'as I said just now,' i.e. *supr.* 541 E.

μηδὲν εἰδώς. The participle is concessive, 'although you know nothing,' 'without knowing.' Cf. *supr.* 535 D μηδὲν ἀπολωλεκώς.

κατεχόμενος ἔξ Ὀμήρου. For ἐκ with the Genitive of the agent cf. *supr.* 534 E; 536 B.

ὥσπερ ἐγὼ εἶπον περὶ σοῦ, viz. *supr.* 536 B-D.

## APPENDIX I

The accounts of the life of Plato which have reached us are given in tabular form below. They are not of course to be regarded as necessarily possessing equal and independent authority.

(i) Apuleius (2nd century A.D.) prefixes a brief account of Plato's life to his work, *De Dogmate Platonis*.

(ii) Diogenes Laertius iii. contains a collection of facts about Plato derived from different sources and of unequal value.

(iii) Olympiodorus (6th century A.D.) gives in addition to a commentary on works of Plato an account of the philosopher's life.

(iv) A summary of Plato's life occurs in the lexicon known by the name of Suidas (? circ. 1000 A.D.).

(v) A similar summary is to be found in the work of Hesychius (? 4th century A.D.) which has included in it many interpolations and additions of later ages.

(vi) There is also extant an anonymous biography of uncertain but late date.

## APPENDIX II

The following passages from Epicharmus will serve to illustrate the resemblance in style between the comic poet's writings and the dialogues of Plato.

- (a) A. ἄρ' ἔστιν αὐλησίς τι πρᾶγμα; B. πάνυ μὲν ὦν.  
 A. ἄνθρωπος ὦν αὐλησίς ἐστιν; B. οὐδαμῶς.  
 A. φέρ' ἴδω, τί δ' αὐλητάς; τίς εἰμέν τοι δοκεῖ;  
 ἄνθρωπος ἢ οὐ γάρ; B. πάνυ μὲν ὦν. A. οὐκῶν δοκεῖ  
 οὕτως ἔχειν τοι καὶ περὶ τῷγαθοῦ; τό γα  
 ἀγαθόν τι πρᾶγμ' εἶμεν καθ' αὐθ'. ὅστις δέ κα  
 εἰδῇ μαθὼν τῇν', ἀγαθὸς ἤδη γίνεται.  
 ὥσπερ γὰρ αἱ κ' αὐλησιν αὐλητάς μαθὼν,  
 ἢ ὄρχησιν ὄρχηστὰς τις ἢ πλοκεὺς πλοκάν,  
 ἢ πᾶν γ' ὁμοίως τῶν τοιούτων ὅτι τυ λῆς,  
 οὐκ αὐτὸς εἴη χ' ἂ τέχνα, τεχνικός γα μῆν.

(EPICHARMUS *apud* Diogenem Laertium, iii. 14.)

- (b) A. οὐκ ἄρ' ἔμολε πρᾶτον οὐδέν; B. οὐδὲ μὰ Δία δεύτερον  
 τῶνδέ γ' ὦν ἀμέες νυν ὦδε λέγομες, ἀλλὰ τᾷδ' ἔχει.  
 αἱ ποτ' ἀριθμόν τις περισσόβ, αἱ δὲ λῆς, τὸν ἄρτιον  
 ποτθέμεν λῆ ψῆφον, ἢ καὶ τᾶν ὑπαρχουσᾶν λαβεῖν,  
 ἢ δοκεῖ κά τοι τόκ' αὐτὸς εἶμεν; A. οὐκ ἐμὶν τάχα.  
 B. οὐδὲ μὰν οὐδ' αἱ ποτὶ μέτρον παχυαῖον ποτθέμεν  
 λῆ τις ἄτερον μᾶκος, ἢ τοῦ πρόσθ' ἐόντος ἀποταμῖν,  
 ἔτι χ' ὑπάρχοι τῆνο τὸ μέτρον; A. οὐ γάρ. B. ὦδε νῦν ὄρη  
 καὶ τὸς ἀνθρώπους· ὁ μὲν γὰρ αὔξεθ', ὁ δέ γα μὰν φθίνει,  
 ἐν μεταλλαγᾷ δὲ πάντες ἐντὶ πάντα τὸν χρόνον.  
 ὁ δὲ μεταλλάσσει κατὰ φύσιν κωῦποκ' ἐν τωῦτῳ μένει,  
 ἄτερον εἴη κα τόδ' ἤδη τοῦ παρεξιστακότος·  
 καὶ τὸ δὴ κήγῳ χθὲς ἄλλοι καὶ νυν ἄλλοι τελέθομες,  
 καῦθις ἄλλοι κωῦποκ' αὐτοὶ τελέθομες καττὸν λόγον.

(*Ibid.* iii. 12.)

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